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THE CAREER OF E. J. HENLEY.

Few people who have seen E. J. Henley act in any play would deny that he has something akin to genius. He is individual in everything he does; and in this respect he is almost alone among the young leading men of the stage; many of them are excellent—excellent but characterless. Mr. Henley is individual and unique, because he could not well be anything else. Mr. Henley on the stage, Mr. Henley off the stage, Mr. Henley the actor, Mr. Henley the man, is ever and always a protest against conventionality.

As soon as he steps upon the stage he interests the audience. The heartbeat of sincerity is in all his work. He feels, feels keenly, acutely. He makes the audience feel with him. His magnetism is a magnetism, not of handsome looks, but of intensity of feeling.

"Ah," says the spectator, freshening up in his seat, "here is an actor with arms and legs and voice, and a heart besides."

Mr. Henley's biography has never before been published. It is a matter of special interest now that there is a possibility of his never again appearing upon the stage. In the following frank and free sketch of his life, which Mr. Henley made last Friday afternoon to a MIRROR reviewer, there is many a glimpse of his soul.

"I was born," he said, "in Gloucestershire, Aug. 17, 1861. Yes, I'm about thirty-five years old. From boyhood I had a passion for the stage. At eighteen I went on the stage. It was at the provincial theatre in Middleborough, Yorkshire. The piece was a turgid old melodrama, *The Crimson Rock*. I was engaged at eighteen shillings a week to play anything and find my own wardrobe. The first two weeks I was to receive no salary. I remained in Middleborough only four weeks, earning for my month's work about nine dollars. Then I accepted some pantomime engagements. My salary was raised to twenty-one shillings, then it went up to thirty, then to thirty-five, then to two pounds, whereupon I considered myself a fixture in the dramatic profession. After the pantomime season I played many provincial engagements, on an average working fifty-two weeks in the year. I was so ambitious and zealous that the natural consequence came in a fit of nervous exhaustion. When I recovered I went with George Fox, the baritone, for a tour of the seaside resorts. I was paid three pounds a week, which sum seemed to me munificent. We opened at Margate in *The Captain of the Guard*. Other engagements followed, and during the next two years I played over 200 parts of all classes, kinds, degrees, colors and denominations. My ambition at that time was toward comedy. I wanted to be second low comedian. Old Fred Wright, one of my provincial managers, was the first to recognize my fitness for heavy work. He cast me for the heavy in a certain play, and I went to him and told him that it wasn't my line. 'You damned fool!' he said. 'You're the best leading heavy in England if you only knew it.' But I persisted in believing that comedy was my forte. It was the laugh—the insidious laugh—that had turned my head. When a young actor happens to get a laugh from the house, he imagines at once that destiny intends him for a comic actor. And so I continued to play second comedy.

"John Hollingshead saw my work one night in the provinces and engaged me for the London Gaiety. That was my first rung on the ladder. Harry Monkhouse and Frank Wyatt joined the company at the same time and we made our debut in a burlesque of *Carmen*. I played a comic bullfighter. In a revival of Sheridan's comedy of *The Critic*, I played Sir Fretful Plagiary, and made my first London hit. Some of the critics went so far as to say I was the equal of Charles Matthews in the part, but if they had known that I was only a boy of nineteen they perhaps wouldn't have praised me so extravagantly. My next new part was in a little skit called *More Than Ever*, which Miss Vokes acted in this country under the title of *Ghastly Manor*. It was a satire on the old-fashioned dramas of mystery that held the stage long after the Radcliffe romances had given them their impetus. It was in the true vein of burlesque and we played it as seriously as *Othello*.

"In the burlesque of *Bluebeard* I gave my imitation of Irving for the first time. Monkhouse and I had nothing to do in the piece except stand at either end of the stage and interpolate gags as the opportunity offered. They called us 'the counter weights.' *Bluebeard* ran 200 nights at the Gaiety. All of Mr. Irving's admirers came to see my imitation of him. Some of them were horrified and others were amused. The thing was very much talked about, and later, when the piece was revived with me out of the cast, it ran just three nights.

"Another part in which I had some success was the old man in *Our Regiment*, who has such a deep-rooted antipathy to soldiers. Then at last came the play in which I found where my real strength as an actor lay. It was a piece called *Gabriele*, to be brought out at a Gaiety matinee with Sophie Eyre in the role of the heroine. Beerbohm Tree was cast for the heavy lead, but he kept coming to rehearsal imperfect in his lines, and after a disagreement with the management he retired. I was jumped into the part. At the end of the first rehearsal, Beerbohm Tree came rushing into the theatre. 'I've sat up all night, and I know the part,' he said. 'So does Mr. Henley,' answered the manager. 'But I tell you I can play the part,' protested Mr. Tree. 'So can Mr. Henley,' said the manager, and I played the part and made the most gratifying hit of my life. At the end of the performance John Hare paid me a compliment which I prize above all others ever paid me. 'I was just on the point of leaving the theatre,' said Mr. Hare, 'when I heard you speak your first line. I sat down again, and stayed the play out.' Mr. Hare then engaged me for the St. James Theatre, at that time managed jointly by him-

self and Mr. Kendal. In the first production of *The Ironmaster*, I played the Duc de Bligny. I was twenty-one years old, and till then was known only in London as a clever buffoon. Now I was recognized as an actor of serious parts in the legitimate drama. At this interesting epoch my marital complications began. My first wife was an opera bouffe actress. She had signed to go to America, and to stay with her I threw all my London chances to the four winds. Henry Arthur Jones came personally to my house and wanted me to create Captain Fanshawe in *Saints and Sinners*. But like a fool I left London just as I had begun to gain a foothold. We came to New York and were billed to open at the Park Theatre, now the Herald Square, under the management of Moore and Holmes. We had nothing ready, so I fixed up a burlesque of *The Corsican Brothers*. I wrote it, rehearsed it, and produced it within eight days. It was abominably bad. To help it along I tried to imitate Irving, but I had forgotten how. The whole thing was a miserable failure. Then I went with a man named Bailey who took out a company in *Impulse*. He never paid me a penny, so I left him. Then a desolate, hopeless spell of idleness began. I was living at a boarding house on Seventh Avenue—at that time I didn't know any more about New York than a greenhorn. The landlady was a fiend in woman's form, or rather she seemed so to me at the time. She was a hard-working drudge of a creature, and she was so used to being 'done' by her boarders that she kept up a continual dinging for her money. I staved her off with promises and tried to feign an aspect of cheerful prosper-

the part. Will you kindly return it at once?' I sent back the part without a word. And again the world was dark as pitch to me. It happened, though, that Robert Buchanan, the author of the play, had seen me act in London, and had evidently been impressed. He had faith in me, and in his dogged Scotch way he believed I would be of use to him. So he got Wallack to give me another part in the play, less important than the first. It was the character of a Marquis. Whenever I am 'dead broke' I invariably get cast for a Lord or a Marquis. I have to talk about my millions, when really I haven't the price of a car fare in my pocket.

"Mind now, I was a stranger in this country. The public here did not know me from Adam. All the Wallack people were old favorites, and as they had just returned from their famous California trip, they were welcomed back with rare warmth and ardor. But I was an unknown, a lump of coal among the diamonds. The dear old diamonds! That first night of *Constance* was the memorable night of my life. I was going up to make my first entrance when I met Buchanan on the stairs. His spectacled face came close to mine, and we faced each other for several seconds. Then he broke out: 'If you go on in that make-up,' he said, 'you'll kill my piece.' He raged like a bull. I had on a false moustache and my hand went up involuntarily to pull it off and throw it at him. I was just going to say, 'Play the part yourself, you old bear, and be damned to you,' when suddenly there rose up before me a vision of the Seventh Avenue boarding house and its inexorable proprietor. So I swallowed my anger and pushed



E. J. HENLEY.

ity. Imagine my situation! I was a young married man, an utter stranger, without friends, money or influence of any kind. I had sunk to the very bottom of the slough of despond when a great ray of sunshine lighted on me in the shape of a letter from Lester Wallack asking me to call upon him at once. I showed the letter to the landlady and she was instantly appeased. Then I ran at breakneck pace to Wallack's. The people in the street must have thought me a madman. Wallack was in his little back office when I called. 'You've sent for me, Mr. Wallack,' I said, abruptly. 'And who are you, pray?' he asked coldly. 'I'm Mr. Henley,' I answered. Wallack jabbed his eyeglass into his ocular and took a long look at me. 'You're not the Mr. Henley whom I saw at the St. James' with the Kendals?' 'Indeed, I am.' 'Oh, dear me, you're very young.' 'If you give me a little time, I'll try to get older.' Well, the upshot of the meeting was an engagement at Wallack's at a very pretty salary—not large, but quite as much as I would have asked. If he had offered me \$20, I would have accepted. I was to make my debut in a play called *Constance*. Rose Coghlan had the title role. Now, one of my unfortunate peculiarities, let me say, is an inability to rehearse well. From my earliest appearance to this very day, I have never been able to do myself justice at rehearsal. When Wallack saw me rehearse for this play of *Constance*, he was very much disconcerted. He fidgeted about, and the others in the cast fidgeted, too, and your humble servant was naturally more nervous than ever. I went home from that rehearsal sick with despair, and I hadn't been in the house two minutes before a messenger arrived from Wallack's with a note. I knew what was in it without opening it. I have kept that note—one of the few letters I have cared to preserve. 'Without disparaging your talent,' it said, 'we believe you unfitted for

past Buchanan. For an actual fact, I went on the stage blind with the tears of anger that filled my eyes. I had a short scene and I got through it somehow or other. Wallack came to me and said, 'Very good, my boy.' But my heart was so bitter that I didn't even have the grace to thank him. After the next act I got three curtain calls. After the last act I got nine curtain calls. And the favorites—the dear old Wallack favorites! Next day Buchanan proposed rewriting the piece to Wallack and sending me on tour with it. But it was not successful enough to warrant such a venture.

"My next opportunity at Wallack's came in Henry Guy Carleton's play of *Victor Durand*. Then after a tour with Rhca, playing leads, I went back to England. I opened in *The Pick-pocket* at the Globe under Hawtrey. A pantomime engagement at Newcastle brought me some money. I played *Widow Twankay* in Aladdin. Then I got a backer and opened the *Royalty* with *Our Idol*, afterward done at Wallack's under the title of *Jack*. Dorothy Deane made her debut in this piece. *Nephthys*, a burlesque, was the next thing I put on. There was a chorus of dramatic critics that roused the ire of all the regular London critics. They flayed me alive. They left me without a shred of skin. I succumbed to destiny and retired from management. My next appearance was as Lord Marcus Wylie in *The Jilt*. That was Dion Boucicault's last London appearance, and the critics tried to make things hot for him. My recent experience with that fraternity had taught me to reverence Boucicault. You couldn't help admiring the old man's resolute nerve. It was as great as his genius.

"Then came a momentous event in my life. I was left a legacy of a hundred pounds—my first and only legacy. I spent it in producing Deacon Brodie at a special matinee performance. Deacon Brodie was written by my brother, Wil-

liam Ernest Henley, and the late Robert Louis Stevenson. I was with them when they wrote it. We were all boys at the time, and I would learn the speeches as fast as they were written. The play was originally intended for Henry Irving. It is, in my opinion, the best psychological melodrama ever written. I don't bar *The Bells* or any of the other occult melodramas. The printed copy of the play, published in Stevenson's works, is very different from the original as produced by me. The hero was more repulsive, more repugnant, and, as I think, more human.

"Returning to America, I rejoined Wallack's. I played *Crabtree* in *The School for Scandal*, and *Zoufrou* in *Moths*. Then I put Deacon Brodie on at a trial matinee. The cast was the flower of the Wallack company. Charles Groves played the 'muck,' and Luke Martin the Bow Street runner. Both were admirable. Later I produced the play on tour with a company of English actors, every one of them chosen for his personal qualifications for his part. The play went well everywhere, and I was eulogized to the skies by the critics. But the subject of the play seemed a bit too gruesome for popular success. Double Lives on the stage are perilous motives. Apropos of this, let me tell you that I once played Dr. Jekyll and Mr. Hyde without a single rehearsal.

"After my Deacon Brodie tour, news reached me of my mother's death. I was affected by it almost to delirium, and when I recovered I did the first wild thing that came into my head. I set off to Chicago in a madcap quest of anything that might come in my way. At the Chicago Opera House, I played a long engagement. A Midsummer Night's Dream was splendidly revived and I made as much as possible of Lysander's quarrel scene. On the Coast I played Iachimo in *Cymbeline* with Nedjeska. This, I think, was one of the best things I ever did. Iachimo is the finest villain in dramatic literature.

"In Paul Potter and Harry Hamlin's version of *Roger la Honte*, called *The Spider's Web*, I had a subordinate part which I lifted into some degree of prominence. About this time I married my second wife. Another contemporaneous act of glorious folly was a wild goose chase to the Coast. I was engaged for *The Great Metropolis* at the Grand Opera House, San Francisco. I have never seen a melodrama draw such houses as this play had there. For over a month the theatre was packed from the floor to the roof at every performance. The management fell to quarrelling, however, and that ended the little golden dream.

"Then Mr. Hill brought me East to originate a part in Henry Guy Carleton's play, *The Pembertons*. My record from then on is pretty well known to theatregoers. I played successfully in *Money Mad*, *The Ugly Duckling*, *Thou Shalt Not*, *The Black Masque* (oh! immortal, imperishable *Black Masque*!), *A Desperate Man*, *The Marquis' Wife*, *The Junior Partner*, *Gloriana*, *Captain Herne*, *Our Club*, *Vesterday* and *The Price of Silence*. The last named play was acted on tour by A. M. Palmer's company, and two weeks after that engagement I went blind. I never expected to see again, but my sight came back eventually and I appeared with Katherine Clements in *Mrs. Dascot*. Oh, I've forgotten to tell you that while on a joint starring tour in the West with Aubrey Boucicault, whom I consider a man of great talent, I met my third wife. Having divorced myself from the first two, I married again.

"After a Boston engagement in *Captain Paul* I returned to New York for the abortive revival of *Esmeralda* at Palmer's Theatre. Next I went to Philadelphia with my wife to sing in *The Birth of Venus*. I had an attack of diphtheritic sore throat and was imprudent enough to sing on it. I injured my throat irreparably, and was voiceless for several days. In Pudd'nhead Wilson at the Herald Square Theatre I created the role of the negro brother—a nasty part, but one that brought me as many enconiums as any I have ever played. The burlesque of *Hamlet* came next. The only regret I feel over that exploit is that I could not have played the original tragedy of Shakespeare. After the *Hamlet* affair my voice left me entirely. I have been practically dumb for nine months, but I have learned at least one lesson by my misfortune. I know how much—or rather, how little—friendship there is in men. I have one friend in the world, and I put her alongside of my mother. She has stood by me through thick and thin. But for her I would have put an end to it all long ago.

"Listen till I tell you a little anecdote. Mr. Belasco had made me promise long ago that I would originate the heavy lead in *The Heart of Maryland*. So in hopes that my voice might come back I used to go to rehearsal and stand for positions while somebody read my lines. Coming from rehearsal one day, I met on the streets an actor who plays my line of parts—whenever he can get them. 'How are you, Teddy,' he asked me. And I told him what I really believed, that I would never be able to act again. He thought for a moment or two and then said slowly, 'Is that a good part you're playing?' Now I shan't mention the actor's name. It's not necessary. Every actor in the business knows him. I call this a good illustration of what Richard Brinsley Sheridan calls 'the attitude of the damned good natured friend.'"

Mr. Henley's doctor, Clarence Rice, has promised him that his voice will, by careful treatment, return within two weeks. This will be welcome news to the theatregoing public. Mr. Henley is an actor who cannot well be spared.

FREE TREATMENT OF THE MORPHINE AND OPIUM HABITS.

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BENJAMIN BURNING.

MAUD HARRISON.

EDWARD ARDRE.

PALMER'S THEATRE: FOR THE CROWN. ACT IV.—A PUBLIC SQUARE IN WIDDIN.

THE MOB: "Monster! Traitor!"

From a flash-light photograph made especially for THE DRAMATIC MIRROR by Joseph Byron.

TRILBY IN AN ENGLISH COURT.

English managers have begun to send to Chicago for copies of pirated American plays. According to the testimony put forth at the recent trial in London of the case of Herbert Beerbohm Tree against Sydney Bowkett for infringing his rights to Trilby, it transpired that the defendant had purchased his copy of Trilby from the Chicago Manuscript Company, Chicago. The defendant added that it was Paul Potter's original version, and out of that he wrote up his own version. He himself played Svengali and previously to doing so visited the Haymarket Theatre to study Mr. Tree in the part.

Justice Kekewich said the question was, has the defendant cribbed the words of the plaintiff's version? whereupon the counsel for Mr. Tree offered to read the two versions to show how alike they were. "I am afraid I shall go to sleep," replied the judge. "I am sure I shall." Finally, on summing up, the judge said while undoubtedly Mr. Bowkett's performance was an infringement, inasmuch as certain alterations original with Mr. Tree had been copied by the defendant, the question was whether Mr. Tree was the "author" of this piece. His Lordship did not see why a man should not be the "author" of a dramatic piece because it was taken from some other drama. Originally, he said, this was not an English drama, but an American drama, and apparently open to the public, but Mr. Tree had altered it to make it his own. Mr. Tree, he continued, had leased the provincial rights to Mr. Abud, and it was only Mr. Abud who could legally interfere with the defendant. Finally the case was dismissed without costs.

The London *Era* commenting on the case editorially says:

The Haymarket version of Trilby is founded, as everyone is aware, on Paul Potter's novel, and was made by Paul Potter, of New York, but the world at large was ignorant, until Tuesday last, that some of the most effective scenes in the play were written by Beerbohm Tree himself. A "bogus" version of Trilby was prepared for copyright purposes, an act which Mr. Tree, in his evidence on Tuesday, very correctly described as "a ridiculous ceremony."

The word "bogus" was very happily chosen. According to the present state of the copyright law—even if we accept as a sound precedent the Little Lord Fauntleroy judgment—Mr. Du Maurier has no right at all to prevent any dramatization of his book, so long as the dialogue is entirely rewritten by the dramatizer. Any author artful enough to steer clear of the letter of the law may steal as much of the spirit and invention as he pleases. It would not be difficult to put the story on the stage, and yet to avoid using any of Mr. Du Maurier's dialogue. We have not been curious enough to follow the Haymarket version of the "Trilby" novel in hand and to count the number of sentences transferred literally from the book to the boards.

but we fancy there is not a great deal of Mr. Du Maurier's conversation in the play. All that Mr. Tree, therefore, could protect from piracy is his own additions and interpolations, such as the "prayer scene," in which Svengali has a fit and implores the Jewish deity for mercy, and the "picture scene," which is, after all, but a variation upon that in the novel when Trilby finds Svengali's portrait under the pillow. The copyright of the Haymarket version—without the interpolations—was, as Mr. Tree truly observed, "bogus," and practically served the purpose of a scarecrow to frighten off intending adapters of the book.

"PUNCH" WHEELER AGAIN.

"Punch" Wheeler once assisted in the organization of a big minstrel company of fifty assorted white and black artists.

As they cut salary day out of the almanac before they opened, he says, he was not financially interested in the venture, but was satisfied to be known as "the cake walk impresario."

They also one day appointed him legal adviser, when out on parade with three constables, ostensibly carrying banners, but actually watching the band instruments, when Wheeler, who was ahead, walked the whole procession at Texarkana across the pavement into another State, where the managers at once discharged the officers. He says the show could be run for thirty years on the basis upon which it was managed.

One day Wheeler called the partners together and said: "Now boys, we have been out seventeen weeks and you owe \$3,500, with fifty people on your hands, so what do you propose to do?"

"Oh, yes," said one of the proprietors, "I was thinking about that last night. I'll tell you what we'll do. We'll run the show up to seventy people and see if we can owe \$5,000."

One night a tenor singer sang, "Over the Hills to the Poor House" and for an encore sang "The Light House by the Sea." As soon as the performance was over the singer was discharged. One of the owners said, "In your first song you are queering us by telling everybody the route of the show, and not satisfied with that you repeat with another song giving away the receipts."

"Oh, well," said the quiet partner, "we know we are in hard luck, but it isn't necessary to advertise it."

SAINTS AND SINNERS REVIVED.

Henry Arthur Jones' melodrama, Saints and Sinners, was revived at Palmer's on Tuesday afternoon for the benefit of the Church Infirmary and Dispensary. J. H. Stoddart appeared as the self-sacrificing old clergyman, a character that was palpably suggested by Goldsmith's Doctor Primrose. The cast was extremely good, including some of those who were in the original

New York production: Maurice Barrymore, Frederick Robinson, E. M. Holland, Alfred Banks, and Marie Burroughs were all seen in their former effective personations. The receipts netted over \$800.

THE TOTTEN-CALDER SUIT.

Edith Totten has sued William Calder, proprietor and owner of the In Sight of St. Paul's company, for \$800, the amount due her, she alleges, for three weeks' salary. The case came up before Judge Steiner last Monday, but decision was reserved.

Miss Totten said that she was definitely engaged by contract to play a part in the drama, and that she had been abruptly dismissed on the ground of incompetence. She admitted that there was a clause in the contract stipulating that if she were not satisfactory upon trial this contract was to become void. Miss Totten said that she had been dismissed immediately after the first reading of the play, that she had not even had a rehearsal, that she had no real opportunity to prove her capability.

Mr. Calder in turn proved through witnesses that Miss Totten had behaved in a flippant, rebellious manner at this first reading of the play. This reading, he proved, was also equivalent to a full rehearsal. Emily Rigl, who had the principal part in the play, protested that Miss Totten was incompetent and that she ruined the best scene in the play. She did not know how to read her lines and she did not even try to learn how to read them properly.

In order to give the actress a fair chance, Stage Manager Ernest Elton gave her a private rehearsal and here again she was insubordinate, it is claimed. When she next appeared at rehearsal she was dismissed by Mr. Elton, who said he had no further patience with her and could not afford to waste the time of the others in disciplining her. She was accordingly dismissed, it is claimed, for her incompetence and her wilful negligence.

Here is a copy of the clause in Miss Totten's contract on which Mr. Calder based his argument that her dismissal was legal and justifiable.

The said William Calder, party of the first part, or said Miss Edith Totten, party of the second part, have the right to cancel this agreement by giving two weeks' notice to the other contracting party; but it is specially agreed, that should the said William Calder decide during rehearsals, that said Miss Edith Totten is unsuited to the part she is cast for, this contract can be annulled at once.

THE AUDIENCE HAD THE JOKE TO ITSELF.

There was an amusing little incident during a performance of The Kerry Gow at Sanford's Theatre one night last week. In the barn-yard scene a pigeon fluttered down from the dove-cot to the mimic pump and took a drink from a cup

ful of water. Immediately afterward Mr. Murphy came upon the stage and took a drink from the same cup. There was a little ripple of laughter from the audience, which swelled to applause at the comedian's look of wonderment. Mr. Murphy was not in the little joke, which the audience enjoyed all to itself.

THE MORALITY OF THE PROFESSION.

The longer I live and observe, the more forcibly I am impressed with the fact that anything and everything that is unnatural is detrimental. The immorality of the dramatic profession is, to the vast majority of people outside of it, an accepted and much enlarged upon fact and even those who comprise it are prone to dwell upon and decry the evils of it and condemn the people in it.

But let us look at the causes, then judge the effects. In its present condition, the profession forces one into an unnatural existence. Unnatural, from the fact that the very things the human heart most longs for are generally denied. Husbands and wives are separated most of the time. If there are children, they must either be separated from parents during the years when they need them most, or be dragged around the country to the great discomfort of both mother and child.

Of home life we are totally robbed, and in that fact alone lies a multitude of ills. Even friendship is rare in its enduring form, as the conditions under which it can mature do not exist. We meet a "kindred soul" occasionally, and a sweet, sympathetic congeniality springs up between us, we begin to know each other's qualities and admire them—friendship's germ is sown, when suddenly business demands that we must part, one to go in one company, one in another, not meeting again for months, perhaps then but briefly, and so what might have been a bond to sweeten our lives is nipped in the bud and dies for lack of nourishment.

Summing up all these unnatural conditions, I marvel at the amount of morality prevailing in our profession. Nothing is so productive of evil as unhappiness, and owing to many causes which do not exist in other walks of life in ours it is prominent. Disappointments of a business nature are so common and so hard to bear. It takes a heroic soul to bear failure well, for few can realize "how far high failure overleaps the bounds of low successes."

I firmly believe, taken all in all, that our profession contains more men and women who in more natural conditions would make this world better to live in than any other, and knowing its trials, its temptations, its hardships, I glory in the goodness, the morality of my profession.

HANNAH M. LINDHAM.

IN OTHER CITIES.

LOUISVILLE.

Success of field was the attraction at the Grand Opera House 17-23. The play has been seen here before, and is a popular one. Henry Grandin and his wife, Eva Mounier, scored genuine successes in their respective parts. The thrilling leap made by the latter was a most effective piece of stage realism. The Girl Left Behind, Mr. 24.

Robert Mantel in Mousers, The Husband and Marbie Heart appeared at the Temple Theatre 20-22, repeating the success of his former visits. Nat Goodwin comes 24 for three nights in three popular plays from his repertoire.

Gloriana at the Avenue drew good business 16-22. The popular play has lost nothing by its frequent repetition here.

Frank M. Wells in The Two Old Cronies was the attraction at the Buckingham 17-22, and will be followed by A Jack Circus, which opens 24.

The Fox appears in Fleur-de-Lys and The Little Trooper 20-22.

Max O'Rell lectured 17 on American Society Up to Date in a very large audience. He was introduced by Henry Waterson, and in the course of his remarks the lecturer took occasion to pay a very high tribute to the Louisville journalist.

Frank Pabst, assistant stage manager at the Auditorium, was the recipient of warmly expressed gratitude from Henry Irving for his presence of mind in preventing an accident at the close of the second act of the Belles. The heavy curtain was rapidly descending, and but for the quick action upon the part of Mr. Pabst Mr. Irving would have been seriously injured.

Manager Camp, of the Grand Opera House, recently received a letter asking for terms for a lecture to be delivered by a telegraph operator who had become identified in a small way with the murder now agitating Cincinnati—the Pearl Bryan case. Of course no attention was paid to it other than to view it as a crude, gruesome bid for an opportunity to appease supposed public curiosity. The signer of the letter proposes to give details of the terrible affair, together with his own connection with the case, and intersperse his remarks with violin solos and other musical diversion.

The *Evening Post* gave a theatre party during the Harrison engagement here. Sweet Lavender was enjoyed by 300 newboys, who were the recipients of the kindness of the *Post*. It is needless to say that the hero was warmly applauded, and the deeply dyed villain came in for more than his usual share of hisses.

Manager William Hall, of the Avenue Theatre, who has been confined to his room by sickness, is again out attending to business.

William Castleman, the young Louisville singer, who has been quite successful in opera during his short career on the stage, left for Europe 17, where it is his intention to pursue his musical studies under the best teachers of France and Italy.

A pretty box party given at the Grand Opera House 18 was in honor of some guests visiting Grace Whallen, daughter of Manager John H. Whallen, of the Buckingham. There were 18 persons in the party.

Word comes from Berlin that Henry Waller's Opera, Fra Francesca, has been accepted and will be sung at the Grand Opera House at that capital. The libretto is by E. Allion, who co-labored with him in the Ogallala, which it will be remembered was for a time part of the repertoire of the Bostonians.

The Heinrich Opera co.'s dates have been announced at the Auditorium as March 5-7, and the repertoire is Traviata, Lucia and Cavalleria Rusticana.

CHARLES D. CLARK.

JERSEY CITY.

Shaft No. 2 was produced at the Academy of Music 17-22 to fair business. The play is full of startling situations. The scenic effects are really good and received much applause. Frank Losee and Marion Elmore divided the honors, and the support was good. In a Big City 24-29, Bonnie Scotland March 2-7.

A young man in uniform, with a complete smoking outfit, who hands out tobacco cigarettes between the acts, is the latest innovation at the Lyric Theatre, Hoboken. The foyer of the house is used as a smoking room. Manager Harta finds it a successful experiment.

During the engagement of Primrose and West's Minstrels at the Lyric Theatre, Alexander Cameron sang for the first time on any stage a new song by Billy Jerome, entitled "Plain Little Everyday Girl." It has a pretty waltz refrain.

A large delegation of Jersey City, Hoboken, and Camden Elks attended the anniversary of New York Lodge 16.

A J. Martine, the Three Dunbar Sisters, the Unique Quartette, Tim Cronin, Josephine Sabel, and Binns and Binns appeared at the stage given by Jersey City Club recently.

Joseph Arthur, the author of The Still Alarm, takes Seidl's Orchestra to California about April 1. Ben Dean, a son of Mrs. W. G. Jones, will leave the Shaft No. 2 co. to go with Mr. Arthur.

Peter Graham, of this city, is organizing a co. to play the small towns in repertoire.

Charles Ewald, of this city, who has been a member of The Masqueraders co., this city, is at her house here.

William H. Broderick left Henderson's Sinbad co. at the close of the Pittsburgh engagement 15.

J. Leslie Gossin, Anna M. Riland, and E. S. Morey appeared at Hasbrouck Hall 17 in A Day in Paris.

Wilson Boone, former manager of the Hoboken Theatre, made his appearance at his old house, now the Lyric 17-19 with Human Hearts, a pretty, well-written piece. Mr. Boone was kept busy meeting old acquaintances and patrons.

Manager Frank E. Henderson, of the Academy of Music, states that his season at that house will close about the middle of May.

WALTER C. SMITH.

TOLEDO.

The Chicago Orchestra and Theodore Thomas gave their second concert at the Valentine 3 to a fair house. The average theatregoer enjoys a good melodrama was proven by the good houses that turned out to see The Fatal Card 14-15. The co. was delayed by a snow blockade and did not arrive until late and it was nine o'clock before the curtain went up, but the highly interesting performance fully compensated for the long wait. At the People's Bobby Gaylor appeared in his new drama In a Big City 13-15 to fair houses. Gaylor is pleasing in whatever he does, but his support, with the exception of Patricia, was abominable.

The Span of Life opened for week 16 to S. O. and business is continuing fairly good. Hanlon's Superba and The Twelve Temptations are booked for early dates.

E. A. MacDowell, the pianist, gave a recital at Pythian Hall 15 to a small audience.

The Auditorium has once more returned to its original field of vaudeville and Fields and Hanson's big co. are turning them away nightly.

At a recent engagement of James O'Neill in this city, he announced in an interview his intention of once more producing The Pensioner Play. The matter has since been discussed by press and pulpit and much interest is manifested in the lecture soon to be given here by Professor J. J. Lewis, of Boston, on the subject.

The Robisons have already begun to advertise the Casino for next Summer. Forty thousand handsome lithos are being distributed in the surrounding country.

The Collingwood Theatre, a new and beautiful building located in the suburbs of the city, was completely destroyed by fire 17. It was largely used for concerts and receptions and will be greatly missed by the society people.

Mr. Stack, an acrobat performing at the Auditorium was seriously injured 18 by falling from a horizontal bar.

C. M. ENSON.

ATLANTA.

At Henry Greenwall's new Lyceum Theatre Mabel Page has been playing to immense audiences all the week, and her prosperous run is without a precedent. The matinees are unusually well patronized, and the attractive repertoire is indeed pleasing.

A Bowery Girl was presented here for the first time 17-18.

Herrmann is one of the early attractions booked for Henry Greenwall's new Lyceum Theatre.

At the City Trocadero everything is dark and has been for some time. The last attraction was a masquerade which proved peculiarly successful. Since then no one has been willing to invest in any kind of a venture at this house, and the probabilities are that it will soon be levelled to the ground, when a hotel will take its place.

Willard Spencer's Princess Bonnie is playing an engagement here this week for the first time.

The new Imperial has its doors closed fast, and no

one appears to know when they will again be opened to the public. It is the town's prettiest vaudeville house, and ought to be made a money-maker.

After the Exposition the Casino met with poor success, and its management lost heavily. Since its first closing it has not offered an attraction.

The town is anxious at the prospect of a continuous run of Summer opera, and if we could have one it is safe to predict that it will be a money-maker. Henry Greenwall gave us last season probably the best light opera co. we have yet had, and the town was liberal with its patronage.

A. F. FOWLER.

PROVIDENCE.

Lillian Russell and her opera co. presented The Little Duke, The Grand Duchess and The Goddess of Truth at the Providence Opera House 17-19 to large and fashionable audiences. Prices for the best seats during this engagement were raised from \$1.50 to \$2.

Rice's ever-popular 102 opened at this house 20 for the balance of the week and drew well. Mark Smith, Will Sloan, Carrie Behr, and Marie Hilton were in the cast. Solving the Wind 24-26; His Excellency 27-29.

The Garrick Burlesque co. presented Thrilly to very large audiences at Keith's Opera House 17-22. The burlesque was an amusing one from beginning to end, and the audiences were kept in constant laughter. Sol Aiken as Spaghetti, Carrie Perkins as Thrilly, Louis Wesley as Jocko, and Mark Murphy as Butler Scotch scored hits. A number of bright specialties were given, the choruses sang well and the costumes and stage settings were excellent. In Old Kentucky 24-29.

The Pride of Kildare was the bill at Lothrop's week of 17, given by one of the stock co. with the author John Walsh in the leading role of Shaun O'Neill. Specialties were introduced by Mr. Walsh, Marie Arkwright, John Harvey and Little Allie Fisher. The audiences were large. Kate Dallas and co. in Arabian Night and His Father's Wife 24-29.

Madame Nordica, Ericsson F. Bushnell and William H. Rieger are among the soloists already engaged for the Arion Club festival in May.

D. W. Rogers will celebrate his thirtieth anniversary as leader of the American Band March 4. The event will be in the form of a concert in Infantry Hall and Gertrude May Stein will be one of the soloists.

Edgar Selton, author of McKenna's Flirtation, was here 18-22 rehearsing a co. to produce his play at the Grand Museum, Boston 24-29 and at Lothrop's Opera House this city, March 2-7.

Sol Litt has been here the past week in advance of in Old Kentucky.

The Echo Concert co. gave a concert in Music Hall 17, which was fairly well attended.

Edith Mai, of this city, formerly of Little's World co., has just returned from New York, where she has been settling up her father's estate. She comes into possession of about \$10,000.

Rhode Island military officers and about twenty-five members of the First Light Infantry Regiment in full uniform went down to Boston 13 and witnessed a performance of Barnet Sloane's extravaganza, The Strange Adventures of Jack and the Beantalk, at the Tremont Theatre.

It was reported last week that Edward F. Rose, of the Cattle Square Theatre, Boston, had been in town trying to arrange with one of our local managers for a week or two of opera in the near future.

We have had several burlesques on Trilby during the week. One by the Gay bill, and Mr. Trilby, one by Will Sloan and Maud Curteran in 1892 at the Providence, and another by LeClaire and Leslie with the Weber Olympia co. at the Westminster Theatre.

Mike Rialta, who does a novel electrical fire dance with Weber's Olympia co., while on his way to the theatre 17 slipped on the ice and sprained her ankle. Although suffering intense pain she did her special.

Proprietor George E. Lothrop, of Lothrop's Opera House, brought suit 18 against Thomas Trowbridge, of New Haven, Conn., for \$2,000 for rent of his opera house in this city. The house was leased by Trowbridge last season and as he was unsuccessful in the venture, made an assignment.

HOWARD C. RIPLEY.

KANSAS CITY.

Richard Mansfield and his splendid supporting co. opened at the Auditorium 17 for what promises to be a very successful engagement, the house being well filled at the opening performance. Beau Brummell was chosen as the opening play, and Mr. Mansfield's acting in this part was thoroughly consistent and pleasing, and while it did not afford him the scope for the expression of feeling and emotion that many of his other characters do, it was a most commendable piece of acting, and stands as one of his master pieces. Beatrice Cameron made a splendid impression, although the capabilities of the character were not fully utilized. Jenny Eustice, Johnstone Bennett and Eleanor Carey also added much to the performance, and the support of D. H. Harkins, Orrin Johnson, E. D. Lynn and others was important. Prince Karl, Story of Rodion the Student, A Parisian Romance, Arms and the Man, and Dr. Jekyll and Mr. Hyde will also be presented during the week.

The new 8 Bells was presented at the Grand Opera House 16-22 to a fair attendance. The Brothers Byrne in their clever acrobatic work were assisted by a number of other athletic people, and the play abounded with lightning quickness and exciting tumbling. A Venue Ventrone 23-29.

Dan'l Sully appeared at the Ninth Street Opera House 16-22 presenting a new piece entitled A Bachelor's Wives, which afforded considerable amusement. The star's work was faithful and pleasing. The legitimate at popular prices was an experiment tried by Edwin Ferry 12-15, and though the pecuniary returns were scarcely gratifying, the attendance increased steadily after the initial performance, and had the engagement been extended there is no doubt but that the final results would have been eminently satisfactory. This co., as is well-known, is composed principally of the ex-members of Robert Downing's support. The plays were for the most part creditably presented. Next week the house will be unoccupied.

William Humphreys, a prominent member of the Friends co., and Arthur C. Alston, the manager thereof, had some misunderstanding during or immediately after the concluding performance here, which resulted in an immediate severance of their relations; Humphreys left the next morning for San Francisco.

Charles M. Collins, the leading man of the Edwin Ferry co., received, while here, a flattering offer by telegram from Robert Mantel, but having cast his lot with his present associates he decided to stay with them and the offer was accordingly declined with thanks.

C. N. RHOOR.

CHARLESTON.

Charleston is having an epidemic of drama at popular prices. The successful engagement of the Baldwin-Melville co. is now being followed by that of the Pinch Robertson co., who opened at the Academy of Music 13, and will remain until 22, laying off 20 in order to make room for The Black Crook. The Pinch Robertson co. have won great popularity by the high character of their performances and the number of new plays embraced in their repertoire. Black Crook 20, On the Mississippi 29, Roland Reed March 5.

Managers Williams in advance of The Black Crook, and Sandford Cohen of the Augusta Opera House were in the city last week. The latter is arranging for the Southern tour of Roland Reed.

Manager Will T. Keogh, of the firm of Davis and Keogh, and proprietor of the Academy of Music, is in the city, having come down by steamer from New York 15 for a two weeks' vacation at his old home.

The Mirror's pertinent editorial agent the Rev. Mr. Ramsey's denunciation of the theatre from the pulpit of the church that received a donation of \$5,000 from the late Emma Abbot, was generally commended here.

R. M. SOLOMONS.

BUFFALO.

At the Star Theatre, 17-19, Hoyt's Milk White Flag played to good audiences. Isabelle Coe, charming, ever, strengthened the bonds of admiration in which

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she is held by her many admirers. The play is replete with catchy music, pretty girls, and beautiful costumes. The rest of the cast are strong in their different parts, and the only regret expressed is that the performances will not run to the end of the week. Minnie Madden Fiske 24-29. Th. mas. Q. Scabrooke 27-29.

At the Lyceum Theatre 17-22 Gustave Frohman's co. in The New Boy sup-are 1 to satisfactory houses. Side-walks of New York 26 March 1.

ST. PAUL.

Gustave Frohman's John Stapleton co. in a week's engagement at the Metropolitan Opera House 16-22 presented The Wife, Americans Abroad and Sweet Lavender. It opened to good houses and drew audiences that quickly recognized a well-balanced co. Paul Gilmore as John Rutherford gave an admirable impersonation, evidencing a fine conception of the part, expressive of strong will and outward dignity, yet tender and loving, an excellent piece of acting. Herbert Sears gave an exceptionally strong impersonation of Matthew Culver the politician. Helen Strickland as Mrs. Ives was decidedly good, and sustained the part in a graceful and most artistic manner. Bernice Wheeler as Helen Truman gave a good interpretation of an emotional role and made a favorable impression. Mabel Strickland was simply charming as Kitty Ives, playing the part in a bright, clever and interesting manner that won the hearts of the audience at once. William F. Courtenay was excellent as John Dexter. The Robert Gray of Francis Kingdon was an artistic interpretation of the part. Morgan Gibney does excellent work as Major Putnam. The performers received most hearty applause and expended curtain calls. William Hoey in The Globe Trotter co. 23-26. Oudrick, the violinist 27. The Merry World co. 28-March 1.

At Litt's Grand Opera House a clever company presented The White Rat 18-22, opening to full houses and audiences that enjoyed a good melodrama well produced. The scenery and stage settings were effective. The novel specialties introduced were entertaining and greatly applauded. William Bonelli does excellent work in the part of Albert Lindley and met with favor. L. R. Willard as Paul Burge-hoff, Thomas Evans as a Tramp played their rolls well and met with merited recognition. Nellie Seymour was very bright and clever as Jen. Bowery girl, and scored a hit in the part. Rose Stahl made a very favorable impression in the role of Edith Kenwell. Lizzie Hunt, Esther Vincent, Ellen Wilson, John C. Leach, Fred Russell, Tony Pearl, Fred Richter do good work in their respective roles. The musical specialty by Fred Russell and Tony Pearl was very taking and elicited repeated encores. The specialties introduced by Thomas Evans and Nellie Seymour in the second act were very clever and catchy, and made a hit with the audience. The performance gave general satisfaction. The Last Stroke co. 23-29.

Manager John Stapleton of the John Stapleton co., Treasurer J. M. Barrow of the White Rat co., Charles Allen representing the Alabian co., Manager F. C. Langley of Charley's Aunt co., Manager Louis P. Kalish of the John Stapleton co., are genial gentlemen and hostlers in their business.

Manager J. M. Burrow brought Edw. Booth and an excellent supporting co. to St. Paul in 1893 and played an engagement for some five years. He was a great favorite with our theatregoers and will meet with a cordial reception.

The Tennessee Taylor Brothers will give an entertainment at the People's Church 20.

GEORGE H. COLRAVE.

MINNEAPOLIS.

At the Metropolitan Opera House Charley's Aunt was presented to a good-sized house 16 and made an emphatic hit. Arthur Larkin, who appeared in the title role, was as funny as ever, and kept the audience in continual laughter. Raymond Capp made an excellent impression as Jack Chesney, and Grace Thorne Coulter was very acceptable as Donna Lucia. The others were equal to the requirements of their respective roles. The Merry World 21-29.

At the Bijou Opera House Charles T. Ellis opened a week's engagement 18 in The Alabian to good business in March. Mr. Wilson has not appeared before a St. Paul audience for some five years. He was a great favorite with our theatregoers and will meet with a cordial reception.

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ness, showing evident desire to forge ahead in his chosen path. Sadie Connelly as Mrs. Cordelia O'Grady brought down the house, while Merri Osbourne as Jessie Castle proved herself a most capable sourette. All the co. good. Salvini 21, 22, A Milk White Flag March 1-3.

INDIANAPOLIS.

Mrs. Potter and Mr. Bellow opened at the English 13, playing Charlotte Corday to a comfortably filled house. Camille was the bill 14, 15 to limited attendance. The American Vaudeville co. filled the Park 13-15. The co. deserved the patronage they received.

The greatest attraction for the children thus far was the Norris Brothers' Animal Show at the Empire 13-15, which was greeted with full houses at every performance.

The Naval Cadet, with James Corbett as the star, played to very good houses at the Grand 14, 15.

At the Empire 17-23, The Jay Circus is drawing good houses, and the performance gives satisfaction. The co. playing Little Miss Nugget at the Park 17-22 is far above the average. The house was filled at the opening performance.

Twentieth Century Maids at the Grand 24-26. John Burke in The Doctor at the Park 24-29. New York Stars at the Empire 25-29.

CHARLES F. KENNEDY.

SAN ANTONIO.

Paderewski drew the largest audience ever seen in the Grand Opera House, and as the prices ranged from one to four dollars his receipts must have been in the neighborhood of \$5,000.

Robert G. Ingersoll lectured at the Grand on 10 and drew a packed house at advanced prices. Friends did a good business 13 and gave satisfaction. The Fast Mail played 14, 15 to light houses.

Fabio Romani held forth 16 to a light house and gave a poor performance. Henry E. Dixey 19, 20 had good business. Manager Walker is absent, having gone to El Paso.

WILLARD L. SIMPSON.

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g. | ness, good co. Marie Wellesley's Players opened
s. | week's engagement 17 to fair business, good co. |

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newly Town Topics delighted a large house 15. The picture is one of the best features we have seen. Stetson's U. T. C. 20.

EAST LIVERPOOL.—New Grand (James Norris, manager). The Websters' play closed 19 to only fair business.

WAPAKONETA.—TAMMIE'S OPERA HOUSE (G. A. Wither, manager). House dark 12 19. A Thor oughted 27.

GALION.—MANAGER OPERA HOUSE (Waldman and Rettig, managers). Stetson's U. T. C. 18 to good business. Limited Mail 20.

GALLIPOLIS.—ARIEL OPERA HOUSE (J. M. Kaufman, manager). Country Circus 14 to S. R. O. good performance. House dark 17 16. Little Trixie 27. Home talent March 15-19. O'Hougan's Mosquerade 25. Item. The Elks gave a card party and dance 17.

CHILLICOTHE.—MASON'S OPERA HOUSE (E. S. Robinson, manager). H. Henry's Minstrels matinee and evening to good business 15. The Fencing Master to S. R. O. 17. Thomas Seabrooke in The Speculator 18 to an enthusiastic audience. Repeated curtain calls for all the cast. Mr. Seabrooke responding in a neat little speech.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OVERSEAS OPERA HOUSE (Ed Overholser, manager). House dark at present.

OREGON.

BAKER CITY.—RUST'S HALL (M. R. Goldstein, manager). Owen Esther, local talent, 17, 18, Rowman and Young's Minstrels 26.

CORVALLIS.—JOHN'S OPERA HOUSE (E. E. Wilson, manager). Uncle Josh Spruceby 11 to fair house; audience well pleased. ITEM. E. E. Wilson has succeeded J. D. Howell in the management of the Opera House.

PENNSYLVANIA.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers). Maud Hillman in a repertoire of popular plays at popular prices played to a very large business week of 10. The co. is one of the very best that has been seen in this city for many seasons, and won well-merited recognition. Sol Smith Russell in The Rivals drew good business 17 and was heartily applauded. He has excellent support, and made his usual little speech when he left before the curtain. Bonnie Scotland 18, fine business. Fine co. and fine play. McCarthy's Mishaps, with Barney Ferguson and St. George Hussey, repeated the success of the previous visit to good business 20. Gilbolls Abroad 22. His Excellency 24. Derby Winner 26. Country Circus 27. Our Flat 28. Old Tennessee 29.

WILKESBARRE.—GRAND OPERA HOUSE (M. H. Burgunder, manager). Neil Burgess in The Country Fair played to a large and well-pleased house 10. Paradise Alley played a one-night's engagement to good business 13. Sowing the Wind, under the management of Charles Frohman, 14 proved a great treat. The cast, including Mary Hampton, J. H. Gilmour and Thomas Whitely, was all that could be wished for. Hampton as Kossuth proved herself to be a strong and painstaking actress, and held the house spellbound throughout the performance. Robert Hilliard in Lost—24 Hours played a return date to good business 18. MUSIC HALL (W. C. Mack, manager). Sam T. Jack's My Uncle co. 13-15 gave three performances to good business. French Gaiety Girls to good business 17-19. ITEM. Mary Hampton, Emily Dodd, Jesse Dodd, Ella Wood, John Sorrento and Manager Frank Gerth of Frohman's Sowing the Wind co. visited one of the deepest coal mines in the valley while here, and showed themselves quite expert in the art of coal-mining. Joseph Kemp, lithographer for the Grand Opera House, and Jennie Welch, were married 4 in the Court House.

LANCASTER.—PULTON OPERA HOUSE (R. and C. A. Vecker, manager). Neil Burgess in The Country Fair drew a good-sized house 14. The Norcross co. in Niobe drew good-sized audience at the matinee and light house in the evening 15. The performance at the matinee was delayed for over an hour by reason of trouble in the co. and the attachment of the receipts led on behalf of several members of the co. The Derby Winner attracted a light house 17. Paradise Alley played a fair house 18. Bonnie Scotland 20. McCarthy's Mishaps 21. Stetson's U. T. C. 22. The Lost Paradise 24. CHRISTIE STREET OPERA HOUSE (Mrs. McNeill, manager). Two Old Tronies 10 to light business, but good enough for the attraction. Stetson's U. T. C. 12 to medium business. Fencing Master co. 13; admitted by all to be the best attraction that ever appeared in Lancaster. Lillian Kennedy in She Couldn't Merry Three 14; a good performance to good business. Local talent in Master and Man 17 to light house. E. of P. anniversary concert and banquet 19. Elmer F. Vance's Limited Mail 24. Temple Quartette 25. The Tornado March 10. The Byrons 12. White Crook 23.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers). Waite Comedy co. closed 15 for week to large business with A. H. Knoll and Marie McNeal, comedians, as leading features. Joe Ott in Star Gazer 16 to good business. Sanders' Troaders 19. Town Topics 21. Grimes' Cellar Door 22. Mackay Opera co. 24 29.

MT. CARMEL.—BURNSIDE POST OPERA HOUSE (Joseph G. uid, manager). The Derby Mascot 13 was presented by Katie Rooney and a very clever co. to a large and enthusiastic audience. The co. will play a return date 25, when they will be greeted by a crowded house.

LOCK HAVEN.—OPERA HOUSE (J. H. Muhlen, manager). Mackay Opera co. 18 in Said Pasha to large and fashionable audience; performance excellent. A Country Circus 25; Side Tracked March 5; Alabama 14.

ELMONT.—GRAND OPERA HOUSE (J. F. Millhouse, manager). Flora Stanford co. week of 10 to good business; fair performances. Walker Whiteside 25.

MONROVIA.—GAMBLE'S OPERA HOUSE (Sam J. Yebe, manager). Lillian Kennedy in She Couldn't Merry Three 13 to large and appreciative audience. Choral Club concert (ocal) 7 to small house. Clifton and Middleton week 9 to good business; co. and orchestra above the average. Washington and Jefferson College Mandolin and Glee Club 21, Johnson-Smiley co. 27.

YORK.—OPERA HOUSE (B. C. Pentz, manager). Home talent rendered Mikado to a large and fashionable audience 13; performance very satisfactory. The character of Yum Yum was taken by Mrs. W. A. Burnham, wife of one of the house directors, and was exceedingly well rendered. Niobe 14 drew a poor house to one of the best entertainments of the season. The Hindoo Fakirs, matinee and evening 15 for benefit of the York Hospital and Dispensary drew a fair business to a good entertainment. McCarthy's Mishaps 22. Thomas E. Shea in repertoire week 24.

SCRANTON.—ACADEMY OF MUSIC (M. H. Burgunder, manager). Sowing the Wind 15 to good business. Robert Hilliard in Lost—24 Hours to fair business 17. William C. Andrews 18 in My Wife's Friend to light business. ITEM. Tanager's George. E. Davis, manager. J. E. Toole in Kuamey and the Rhine 13-15 to good business. Old Tennessee 17-19 to good business. THE FROTHINGHAM (Wagner and Reis, managers). Fete Champetre by local talent week of 19 gave nine performances to packed houses, clearing \$5,000 for the Home for the Friendless.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager). Minerva Dorr and Frank Norcross, with an excellent co., presented Niobe 12, which was greatly enjoyed by a small though select audience. The co. disbanded here on account of poor business. Neil Burgess in The County Fair crowded the house 13 and gave a very good entertainment. Paradise Alley 15; strong co. but play disappointed a large audience. James A. Kelly played a small audience in A German Soldier 17. Tribby was presented here for the first time by the A. M. Palmer co. 18 with Marion Grey in the title role and Edwin Brandt as Svengali, and attracted a packed house. The play as presented by this co. did not come up to expectation, and the large audience was rather disappointed. E. H. Bolt was sung behind the scenes by Miss Barnard very nicely. Joe Ott 29.

PITTSBURGH.—MUSIC HALL (J. A. MacDougall, manager). Conroy and Fox in O'Flarity's Vacation 13 to large and well-pleased audience. Colonel Hamilton's A Trip to the Circus 15-17, poor business. Fair performance. ITEM. Tanager's George. E. Davis, manager for Conroy and Fox, is interested in a big business co. for next season, and is now booking time. Trip to the Circus co. had their baggage attached at Wilkesbarre 15, and did not arrive in this city until 6 p. m.

CAMBRIDGEPORT.—SALLER'S OPERA HOUSE (H. B. Wilber, manager). Juvia C. Hall concert 17 to light house; performance good.

CURWENSVILLE.—ACADEMY OF MUSIC (William

F. Patton, manager). Gilbert Opera co. 7; fair house; first-class performance. White Crook 29; Nona Jollities March 5; Side Tracked 12. Cold Day 19.

WARREN.—LIBERTY THEATRE (F. R. Scott, manager). The Elks Big Minstrels (local) 13-15 to S. R. O.; receipts \$1,500; audiences very enthusiastic. Joe Ott in The Star Gazer 19 to very small attendance.

EASTON.—ARIEL OPERA HOUSE (Dr. W. K. Detwiler, manager). A fair-sized audience witnessed the performance of Tribby 17 by one of William A. Brady's co. Robert Hilliard in Lost—24 Hours 20; Derby Winner 21. My Wife's Friend 25. The Dazzler 26. Joe Ott 29.

MCKEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager). Faust, with John Griffith as Mephisto, pleased a large audience 14. Jule Walters' Side Tracked to good business 15. The Country Circus at advanced prices 19. Walker Whiteside in The Merchant of Venice to fashionable house 20.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager). Paradise Alley 14 to fair business. Aside from the specialties the attraction was a disappointment. The Derby Winner 19 to poor business; first-class performance and deserves the cream of business. My Wife's Friend 22. McCarthy's Mishaps 25. Joe Ott's Star Gazer 27. Derby Mascot 29. Grimes' Cellar Door March 5. Sowing the Wind 7. Country Circus 11.

ASHLAND.—GRAND NEW OPERA HOUSE (Frank H. Waite, manager). Old Tennessee 12 to small business and poor performance. Katie R. ones in The Derby Mascot 15 to good business and good performance. Miss Rooney received numerous encores. My Wife's Friend 20. A. M. Palmer's Tribby 26.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (Thomas Byron, manager). House dark 10-15.

READING.—ACADEMY OF MUSIC (John D. Misher, manager). Saved from the Sea was well produced to a large house 3. George W. Larson and Gertie Palmer gave some very clever specialties. James A. Kelly gave A German Soldier 14 and The Broom Maker 15; performances good. Paradise Alley was well given to a large house 17. A good performance of Bonnie Scotland 19. specialties were new and enjoyable. GRAND OPERA HOUSE (George M. Miller, manager). A good performance of Hoss and Hoss attracted large audiences 13-15; hundreds were turned away at both performances 15. BIRCH THEATRE (Charles Gilder, manager). Blue Beard played return date 13-15 to large houses. Rose Sydell's London Belles attracted large audiences week of 16.

SHAMOKIN.—G. A. R. OPERA HOUSE (J. F. Osler, manager). The ideals in repertoire at popular prices 10-15 seemed to meet with popular favor, and the following figures will show: Paid admission, 10,700; receipts, \$1,450. Their repertoire included The Little Giant Gold Mine, The Black Flag, Showers of Shamrock, A Midnight Call, Comrades, and Under the Shadow of the Gallows. Katie Rooney in The Derby Mascot closed the house 17; performance fair.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager). Nona Jollity co. 14, 15 to fair business. Rhéa in Josephine, Empress of the French, 17 to large and well-pleased house. Bonnie Scotland 22. ITEM: The New Century Club gave a reception to Mile. Rhéa. Mile. Rhéa recited several pieces from Longfellow, and read one of her papers on Napoleon. Norman Hackett also gave several selections. James Reagan of Crivdale co. has been elected honorary member of the Chester A. A.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, acting manager). McCarthy's Mishaps 18 to fair-sized audience; performance excellent. The Old Homestead 22.

POTTSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager). All dates canceled at this house for the remainder of February.

MARCH CHURCH.—OPERA HOUSE (John H. Faga, manager). Celine Ellis in A Night Frolic 13 to good business; audience well-pleased. The Wolford, Holmes and Sheridan Dramatic co. 17-19 to good business; performances excellent. Derby Mascot 21.

MAHANAY CITY.—OPERA HOUSE (J. J. Quirk, manager). The Derby Mascot drew a good house 4 and gave a good performance. A Night's Frolic played to a small but appreciative house 15; return date 23.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Wagner and Reis, managers). Mackay's Opera co. opened for five nights and two matinees 17 to good business; excellent performances and appreciative audiences. Sol Smith Russell in The Rivals 18 to a large and enthusiastic audience. Mr. Russell received an ovation.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager). Madge Tucker co. in repertoire 10-15 to fair business. A Night's Frolic 22. Tribby March 2.

PUNKSUTAWNEE.—MAHONING STREET OPERA HOUSE (Charles Fish, manager). House dark 21-27. Return date of Harrison J. Wolfe in Corsican Brothers 28. White Crook March 2.

LEWISTOWN.—TEMPLE OPERA HOUSE (J. A. McKinney, manager). Stetson's U. T. C. co. 4 to S. R. O.; performance fair. White Venus 24. My Wife's Friend 28. Grimes' Cellar Door March 6. ITEM: Stetson's U. T. C. Cabin co. drew the largest house ever known here; people were turned away.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager). Markoe's Uncle Tom's Cabin 14 to small and dissatisfied audience. Hawaiian Band 16 gave an excellent concert to fair house. Carrie Weber Repertoire co. 20-22.

BROWNVILLE.—RICHIE THEATRE (L. C. Richie, manager). Gilbert's Opera co. 17 to fair-sized audience.

MT. PLEASANT.—GRAND OPERA HOUSE (J. B. Goldsmith, manager). James B. Mackie in Grimes' Cellar Door to crowded house 12. Gilbert Opera co. 15; excellent performance at advanced prices. A. J. Scammon's Side Tracked 18.

NEW CASTLE.—OPERA HOUSE (Wagner and Reis, managers). The legitimate meets with little favor in this place, and the small audience that greeted the Hanford, S. venter and O'Brien co. in Julius Caesar 14 was no exception to the rule. A most excellent performance was given. James B. Mackie and his personal Cellar Door were with us 17 to fair business. Zeigfeld's Troaders undevils, with Sandow, gave entire satisfaction to a large and fashionable audience 18.

GREENSBURG.—KEAGGY'S THEATRE (R. G. Cutler, manager). Side Tracked 17 to large audience; performance fair. The co. was not as strong as the one that appeared here last season. The Johnson Smiley co. 19 for benefit of local Hose co. No 3 to crowded house. The entertainment was very unsatisfactory to the large audience present, so much so that the fremen refused to pay the manager the guarantee, claiming that the co. had been misrepresented to them. The Country Circus 21.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager). Carrie Lewis 17 23 in repertoire to fair business. Thomas G. Seabrooke 24; Alabama 26.

UNION CITY.—COOPER OPERA HOUSE (J. H. Blanchard, manager). Boston Theatre co. closed week of 10 to poor business owing to bad weather. Tony the Convict by local talent 23.

BUTLER.—PARK THEATRE (George M. Burkhalter, manager). Old Homestead 21 to S. R. O. Entire house sold two hours after it was opened.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, lesses). Tribby, under the direction of William A. Brady, was well attended 14; performance very satisfactory. Sandow and the Troaders. Vaudeville presented a refined vaudeville and athletic entertainment to an excellent attendance 17. James B. Mackie in his musical comedy Grimes' Cellar Door played to light business 19. Charles A. Gardner in The Prize Winner to fair business 20. Delmonico's at Six 25; Alabama 27.

LEWISBURG.—NEW OPERA HOUSE (W. W. Wolfe, manager). Hindeo Fakirs 25. ITEM: Forrest Russell, who was with Robert Taylor co., returned home Saturday from the Newark City Hospital, where he has been seriously ill with pneumonia.

TITUSVILLE.—OPERA HOUSE (John Gaban, lessee). House dark 19 29. Wang March 2. ITEM: Herbert Carr of this city will sail with the Potter-Palmer Tribby co. for Australia.

ELLWOOD CITY.—OPERA HOUSE (Douthitt and Wood, managers). Hawaiian Band 4 to big house. Forgiven 7; business fair. Side Tracked 13; packed house. Leonzo Brothers week of 17; Alabama March 5. White Crook 16. Scammon's Bargain 29; Harry Webber's Ideals week of 30.

FRANKLIN.—OPERA HOUSE (James P. Keene, manager). The Royal Hawaiian Band and Signor Liberti played a return date 13 to a fair-sized but very enthusiastic audience. Charles A. Gardner 20.

CARBONDALE.—GRAND OPERA HOUSE (Dad P. Byrne, manager). The Chimes of Normandy by home talent 17, 18 was presented to two of the largest houses

American Tour, 1895-96.

HENRY IRVING MISS ELLEN TERRY And the LONDON LYCEUM COMPANY

MACBETH.
RECKETS.
KING ARTHUR.
THE MERCHANT OF VENICE.
MUCH ADO ABOUT NOTHING.
LOUIS XI.
FAUST.
A STORY OF WATERLOO.

CHARLES I.
THE LIONS MAIL.
NANCY OLDFIELD.
THE BELLS.
THE CORSIKIAN BROTHERS.
DON QUIXOTE.
JOURNEYS END IN LOVERS MEETING.
A CHRISTMAS STORY.

PER. 24 TO MAR. 21. CHICAGO, COLUMBIA THEATRE.
MAR. 23 TO 25. INDIANAPOLIS, ENGLISH OPERA HOUSE.
MAR. 26 TO 28. DETROIT, DETROIT OPERA HOUSE.
MAR. 30 TO APRIL 1. CLEVELAND, EUCLID AVENUE OPERA HOUSE.
APRIL 2 TO 4. BUFFALO, STAR THEATRE. APRIL 6 TO 11. PITTSBURGH, ALVIN THEATRE.
APRIL 13 TO 18. PHILADELPHIA, CHESTNUT ST. OPERA HOUSE.
APRIL 20 TO 25. BOSTON, TREMONT THEATRE.
APRIL 27 TO 29. PROVIDENCE, PROVIDENCE OPERA HOUSE.
APRIL 30. SPRINGFIELD, COURT SQUARE THEATRE.
MAY 1. HARTFORD, PROCTOR'S OPERA HOUSE. MAY 3. NEW HAVEN, HYPERION THEATRE.
MAY 4 TO 16. NEW YORK, ABBEY'S THEATRE.

of the season. The opera was creditably produced. The work of A. R. Jones as Gaspard received repeated applause. The Derby Winner 22; Waite's Comedy co. 24 29.

MILTON.—GRAND OPERA HOUSE (Griffith and Co., managers). Sticker and Rhoads' Minstrels (local talent) 29.

LANSFORD.—OPERA HOUSE (J. B. Breslin, manager). Gonzalez Opera co., booked for 10-12, canceled. Old Tennessee 15 gave excellent performance to good business. James Kelly 17 gave good performance to fair business.

CONNELLSVILLE.—NEW MYERS' OPERA HOUSE (Charles R. Jones, manager). Side Tracked 19 to a pleased and fair-sized audience. House dark 20-22. Flora Stanford 24 29.

CORRY.—WEEKS' THEATRE (L. A. White, manager). Brown's Comedians 10-15 with matinee to small business.

WELLSBORO.—BACHE AUDITORIUM (Darrit and Darrit, managers). House dark until 28.

RHODE ISLAND.

PAWTUCKET.—OPERA HOUSE (Fred D. Straffin, manager). The Tornado 17-19 to fair patronage. Coming: Margaret Mather 27.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager). The Standard Opera Bouffe co. presented The Little Duke 19, 20 and gave satisfaction to rather light business. Tornado booked for 24 canceled. Canadian Jubilee Singers March 5.

WOONSOCKET.—OPERA HOUSE (George C. Sweet, manager). Rice's 1402 had a good house 13. One of the bravest 15; fair house and fair performance. Two Johns 22; Margaret Mather 26.

SOUTH CAROLINA.

SUNTER.—ACADEMY OF MUSIC (E. H. Moses, manager). Fumino's Imperial Japanese Troupe 12, 13 to fair business. General cooler delivered his lecture on scenes in the late war 14 to good business. Widow Reddett co. 26; Lillian Lewis 29.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager). Sherwood Concert co. presented a highly entertaining programme 12 to a refined and appreciative audience.

SPARTANBURG.—CITY OPERA HOUSE (Max Greenwood, manager). Fumino Japanese Troupe 10, 11.

TENNESSEE.

NASHVILLE.—THE VENDOME (Curry and Boyle, managers). Fanny Davenport in Gismonda 12-15 played to fair business. This was the most complete production ever seen on this stage. Robert Matell 17, 18 presented Moubars and The Husband to light business. Hermann the Great 21, 22, before large and bewildered audiences 18 20. Underlined: Della Fox, Goodwin 27; Private Secretary 28, 29. GRAND OPERA HOUSE (Curry and Boyle, managers). House dark 10-15. A Cold Day 17, 18, played to good houses. The Tornado 20-22. ITEM: Oliver Byron in Uos and Downs of Life played here to light house 12. The Girl I Left Behind Me had good house 13, Robert Downing drew light house 14 15. Edward Harrigan 17, 18, drew fair houses. Clara Morris 22, matinee and night.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager). Oliver Byron and Kate Byron 19. This was Mr. and Mrs. Byron's first visit here, and being comparatively unknown, only a small audience greeted them. The Kirmess 17 to S. R. O.; one of the best amateur performances ever given here. No immediate bookings.

MEMPHIS.—LYCUM THEATRE (John Mahoney, manager). Robert Matell in his productions Moubars and, for the first time here, The Husband, to quite large and pleased audiences 13-15. Tim Murphy in A Texas Steer 17 to a very large house. Hermann the Great, assisted by Madame Herrmann, in their entertainment of the Kirmess, matinee and night, before large and bewildered audiences 18 20. Underlined: Della Fox, Goodwin 27; Private Secretary 28, 29. GRAND OPERA HOUSE (Curry and Boyle, managers). House dark 10-15. A Cold Day 17, 18, played to good houses. The Tornado 20-22. ITEM: Oliver Byron in Uos and Downs of Life played here to light house 12. The Girl I Left Behind Me had good house 13, Robert Downing drew light house 14 15. Edward Harrigan 17, 18, drew fair houses. Clara Morris 22, matinee and night.

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good. Henry E. Dixey 17 18 and matinee. ITEM: Arthur C. Aiston, manager of Friends, is well remembered here, having managed Maud Granger and Jeffries Lewis for several seasons, playing Waco. He reports business good.

TEXARKANA.—GRAND OPERA HOUSE (Harry Ehrlich, manager). Dr. R. S. Fowler gave a lecture 10 on "The Happiness of Woman" to a good audience. House dark for remainder of the week ending 15. Hoyt's A Texas Steer 21; Friends 22.

TYLER.—GRAND OPERA HOUSE (Durst and Epps, managers). Lewis Morrison presented Faust to a \$400 house 12 despite the hardest rain that ever fell here. Hoyt's Texas Steer 22; Private Secretary March 19; Effie Ellsler 17.

CLARKSVILLE.—TRILLING'S OPERA HOUSE (C. S. Ruble, manager). House dark 10-15. Filz and Webster's A Breezy Time 28.

MARSHALL.—MARSHALL OPERA HOUSE (Johnson Brothers, managers). Lewis Morrison's Faust to the largest and most representative house of the season 11. Spooner Dramatic co. in repertoire for one week 17. Mexican Orchestra 28.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager). Henry E. Dixey made his first appearance here 10 in The Lottery of Love, matinee 11 the same, and An Evening with Dixey night of 11 to 'fairly good houses. Robert G. Ingersoll delivered his excellent lecture, "Liberty of Man, Woman and Child" to S. R. O. 12. Fitz and Webster presented A Breezy Time 15, matinee and night to good houses. The co. are all artists and gave a good performance. ITEM: Frank L. Bixby, in advance of Lewis Morrison, was in town several days this week in the interest of his star.

PALESTINE.—TAMER OPERA HOUSE (Dillon and Swift, managers). Maloney's Wedding 19 to fair business; poor performance. Nashville Students 12 to very small business on account of heavy rain; general satisfaction. Coming: Fast Mail 25.

GREENVILLE.—KING OPERA HOUSE (J. O. Teagarden, manager). Lewis Morrison in Faust 15 to excellent business.

GAINESVILLE.—THE GALLIA (Paul Gallia, manager). T. Estrie dark 10-15.

PABIS.—PETERSON THEATRE (R. Peterson, manager). Robert G. Ingersoll delivered his famous lecture, "Liberty of Man, Woman and Child" 13, house well filled. Lewis Morrison 17; Breezy Time 19.

ville 25; Jester March 3; Fast Mail 5.—**TERRE:** The house is being decorated with flags, palms and flowers by A. J. Taylor, of this city, for the seventeenth anniversary of the Opera House 22, when Joseph Hart, supported by Carrie De Mar, appears in A Gay Old Day.

BELLEVILLE FALLS.—Opera House (Brosnan and Blakey, mngs.): Ladies' Minstrels (local) 17 to full house; good performance. W. S. Cleveland's Minstrels 22.

RUTLAND.—Opera House (A. W. Higgins, manager): In Old Kentucky to a record breaking house 13, fully 300 being turned away. Very fine performance. Highly pleased and enthusiastic audience. Receipts, \$567. Camille D'Arville Opera co. 27.

BRATTLEBORO.—Auditorium: Silver King co. 18 played a large audience. Cleveland's Minstrels 29.

VIRGINIA.

PETERSBURG.—Academy of Music: House dark 17, 22.

LYNCHBURG.—Opera House (F. M. Dawson, manager): Black Crook 13; good house but very unsatisfactory performance.

STAUNTON.—Opera House (W. L. Oliver, manager): Old Homestead 13 to S. R. O. Stonewall Brigade Band 17 to big house; fine concert.—**TERRE:** This is one of the best musical organizations in the South. Organized in 1865 and served during the war with the Stonewall Brigade as the Brigade Band. They retained the organization after the war, and have increased in members and proficiency ever since. They have on exhibition in their band room the old set of instruments they used during the war, which they were allowed to take home by a special order of General Grant. They played at the funeral of General Grant in New York city.

DANVILLE.—Academy of Music (Orin A. Neal, manager): A co. presenting the Black Crook 15 had a very good audience and gave a satisfactory performance.

NORFOLK.—Academy of Music (A. B. Duesberry, manager): Roland Reed and his excellent co. in a return engagement. The Politician 11 to a packed house. His reception was even more enthusiastic than on his first appearance. Lillian Lewis and co. in Cleopatra 14 to a good house. Miss Lewis seems to be somewhat unfortunate, as one or two attachments were sued out here against her, and her co. has now disbanded. Barney Fagan in Paradise Alley 21, 22. The Baldwin week of 24. On the Mississippi March 3. A Night's Frolic 6.

WASHINGTON.

SEATTLE.—Seattle Theatre (P. E. Hyder, manager): Sousa's Band 15. Reappearance of In Old Kentucky 14, 15. Coming: Marie Wainwright in repertoire.—**CONCORD.**—Theatre (W. M. Russell, manager): The Maid of Milan 6, 7. The play was produced by the best amateur talent on the coast and was a grand success artistically and financially. The piece is splendidly written abounding in excellent music and affording fine comedy. Too much praise cannot be bestowed upon the production. Return engagement of the Chase co. 9.

WALLA WALLA.—Opera House (H. V. Fuller, manager): House dark 3, 4. Spedon, cartoonist, under auspices of Young Men's Club 15. In Old Kentucky co. 17. The Light of Asia, by amateurs, 22.

ELLENBURG.—Lloyd's Opera House: Nellie McHenry co. 18 under the auspices of K. P. K. Marie Wainwright 29.

NEW WHITTON.—Lighthouse Theatre (E. E. Whitton, manager): The Smith-Lieb co. in repertoire 11-15; good co. but p. or business.

TACOMA.—Tacoma Theatre (S. C. Heilig, manager): Marie Wainwright 10, 11 to good houses. Sousa's Band 12, an immense big and enthusiastic. In Old Kentucky 13 to 250 house; co. not as good as the one which visited this city a year ago. Sousa played a return engagement 15.

WEST VIRGINIA.

HUNTINGTON.—Davis Theatre (Joseph Gallick, manager): Country Circus to fair business 13. Side Tracked 15 also to fair business. William Sherwood Co. enters 28, Wang 4.

CLARKSBURG.—Traders' Grand Opera House (Horton and Hittie, managers): Gilbert's Comic Opera co. presented Mascotte 18, 19 to fair houses. Stormy weather prevented large attendance. Coming: Gorton's Minstrels 28.

MORGANTOWN.—Opera House (M. J. Sonnenborn, manager): Little Tixie 14 gave good satisfaction to a large house. Walker Whiteside 2, Gioriana 9.

FAIRMONT.—Opera House (M. D. Christie, manager): Little Tixie, featuring May Smith Robbins, 17. Peformance good; house well filled. Gilbert Opera co. in Mascotte 24, 25, 26 to fair houses.

CHARLESTON.—Berkley Opera House (N. S. Burlew, manager): The Old Homestead to good business 14, 15. Minstrels (local talent) 21; Smith Sisters' Concert 25. Sherwood Concert co. 28, Wang March 5.

WISCONSIN.

RACINE.—Belle City Opera House (J. R. Johnson, manager): Sackett-Porter Comedy co. concluded a week's engagement 16 in repertoire at popular prices to crowded houses and people turned away nightly. Co. good and deserving of the patronage. Katie Emmet, who held date of 17, billed the city heavily and then canceled. The Globe Trotter 21, 22, under the auspices of the Bremen fair, held a packed house both nights.—**LAKEVIEW.**—Auditorium (E. R. Harding, manager): W. R. Ogden and a good co. in The Vendetta, matinee and evening, 16 to rather light business. Severe snow storm.

MADISON.—Fuller Opera House (Edward M. Fuller, manager): Shore Acres Feb. 11 drew a large and well pleased audience. Grace Church Choir Minstrels (local) 13, 14, 15, co. poor, business also poor. The stage settings in first part, including 17 val decorations, Greek models, electric and calcium effects designed by Mrs. Charles Scott, were the prettiest ever put on here.—**TERRE:** Katie Emmet, 18, canceled on account of illness.

LA CROSSE.—Theatre (J. Strassburg, manager): James A. Herne's charming play, Shore Acres, drew a large house Feb. 11. The Le Roy and Lyon Dramatic co. in repertoire 13, 14, co. poor, business also poor.

BARABOO.—The Grande (Butler and Shults, manager): Charles's Aunt Feb. 26. Katie Emmet in Chat for 19 was canceled owing to illness of Miss Emmet.

BELOIT.—Wilson's Opera House (R. H. Wilson, manager): Shore Acres Feb. 14 to the largest and most delighted house of the season.

FOND DU LAC.—Crescent Opera House (P. B. Haber, manager): Dark this week.

WAUSAU.—Alexander Opera House (C. S. Cone, manager): Dark 22-29.

CANADA.

MONTREAL.—Academy of Music (Henry Thomas, manager): Montreal Operatic Society opened in Pinafore 13 to good business and gave an excellent performance. Ella Walker scored a success as Josephine. Ada Mayland splendidly as Little Buttercup. Messrs. Richards, Blanford, Kelly and Crompton appeared in the principal male roles. A well-dressed chorus did first-class work and a very pretty boutique arranged by Professor F. H. Normin was gracefully executed. The M. A. C. boys attended in a body and presented the principal ladies with offerings of flowers. Sara Bernhardt in repertoire 26-29.—**THEATRE ROYAL.** (Spartow and Jacobs, managers): Down upon the Suwanee River opened 17 to good business. A good performance, rather out of the ordinary and deserving of the patronage it obtained. Steve Rodie in On the Bowery 24-29.—**TERRE:** Gus Hill's photo was added to Manager Lew Rodie's collection during that gentleman's visit to Montreal. The collection is increasing rapidly as Mr. Rodie has many friends in the profession.

VICTORIA.—Theatre (Robert Jamieson, manager): Carleton's Comedy Opera co. in The Lily of Killarney 6. Bohemian Girl 7 to good business. Marie Wainwright 12.

ST. THOMAS.—Dunsmuir's New Opera House (T. H. Dunsmuir, manager): Sandow's Tricardito Vandevilles 12 to fair house. All the members were first-act and pleased immensely. Kaufman's bicycle riding was particularly good. Sandow himself was well received and heartily applauded after each feat. Yunk, violin st. 13 to small house. Mr. Yunk is a finished artist and deserved a much larger audience.

NEW GRAND OPERA HOUSE. (H. G. Hunt, manager): House dark.

CHATHAM.—Grand Opera House (Henry A.

Rispin, manager): House dark week of 19. San Francisco Minstrels, which were to be here 18, were canceled by our manager, who was satisfied they were not up to the mark. The Cosgrove Family 21.

BROCKVILLE.—Grand Opera House (P. J. Ritchie, manager): Albani Concert co. 17 to a light house. Hands Across the Sea 28.

BELLEVILLE.—Carmen Opera House (Power Brothers, managers): Al G. Field's Minstrels 13 in spite of the blizzard played to a very large house; performance good. Next attraction, Hands Across the Sea March 3.

KINGSTON.—Martin's Opera House (W. C. Martin, manager): Al G. Field's 12 to S. R. O. The biggest house of the season witnessed the best minstrel performance ever given here. Albani 14 to a large and fashionable audience at advanced prices.

WOODSTOCK.—Opera House (Fred C. Whitney, manager): Charles A. Pyne, manager: House dark 10-22. Stow's U. T. C. 23 to 25. City Hall: Kleiner, impersonator 13, fair house and general satisfaction. Marietta Le Dell 25.

QUEBEC.—Academy of Music (Sewell and Knox, managers): A concert was given 18 by local lady amateurs before a very large and fashionable audience. House dark 24-29.—**THEATRE ROYAL.** (Randolph Daily, manager): House dark 17-22.

TORONTO.—Grand Opera House (O. E. Sheppard, manager): Al G. Field's Minstrels opened a two-night engagement to very good business. The Patterson Brothers are clever artists, and gave an excellent performance. The other artists were all good and were freely applauded. The Burlesque Utopia was a novel act and made quite a hit. Truly is playing a return engagement 17 to 19 to very good business. Minnie Maddern Fiske 20-22.—**TORONTO OPERA HOUSE.** (Ambrose J. Small, manager): The Brooklyn Handicap opened 17 to a fair house. The piece is new here and it is hoped it will never be sprung upon this community again. Suwanee River 24-29.—**MASONIC MUSIC HALL.** Albani 21.—**CRYSTAL THEATRE.** (Frank Lewis, manager): The San Francisco Quartette, Ernest Wagner, a clever juggler, Chalk Summers and the Zartos, magicians, are pleasing large audiences.—**THEATRE:** The Truly souvenir matinee 19 was a high success. Every lady holding a reserved seat was presented with a box of bon-bons and natural roses.

QUELPH.—Royal Opera House (A. Tavernier, manager): U. T. C. two performances to fair business. Ella Camille and you can see nothing but radiant smiles in managers' and treasurers' offices.

STRATFORD.—Opera House (Charles Ellis, manager): Stow's U. T. C. co. turned people away from the doors 18, the S. R. O. sign being displayed for the fourth time this season. The co. is good.

OTTAWA.—Grand Opera House (John Ferguson, manager): Madame Albani, assisted by Mile, Marie Van Der Veer Green, Nerman Salmond, Jehu Prume, and Ernest Schilling gave a grand concert 18 to a very large and fashionable audience, every seat being sold a week ahead of 13, \$2.50 and 22. Madame Albani, during her stay in Ottawa, was the guest of the Earl and the Countess of Aberdeen. Joseph Hart in A Gay Old Day, surrounded by a clever co. gave an excellent performance 19 to good business. Hands Across the Sea 24, 25.—**GRAND S. HALL.** (Grant Brothers, managers): Harry Lindley co. in Dad's Girl to good business 17-22.

[Received too late for classification.]

SAN FRANCISCO.

Gold has been flowing into the coffers of the San Francisco theatres for the past month in a manner that would delight the heart of the most grasping manager that ever counted the contents of a ticket box. Every house in this far Western city has been doing an excellent business, and you can see nothing but radiant smiles in managers' and treasurers' offices.

T. Daniel Frawley's players closed a four weeks' run at the Columbia a week ago. The Frawley co. has become an assured thing for the Coast, and San Francisco people have put their stamp of approval upon their pro actors by packing the theatre to the doors every night. Their production of Men and Women was particularly good, and Mr. Frawley's new stage manager, Walter C. Bellows, did himself proud in the setting. The co. has gone North to play the Northern circuit, and will return here for a five months' run at the Coliseum, beginning about May.

Belle Archer was compelled to leave the co. on account of her health, and now contemplates a starring tour on her own account. She has about recovered from her indisposition, and is still stopping at a downtown hotel.

The California has taken in more money in the past two weeks than any house since Irving or Bernhardt appeared at the Grand. It is all on account of the Paderewski recitals. He started with a couple of evening recitals, and then a series of six matinee performances, which packed the theatre at \$4 a seat with the most fashionable audiences that have been seen within the walls of that theatre for some time.

Thomas Keene's two weeks at the same house have been remarkably good, his productions being all that could be desired in Shakespearean work.

Following M. Keene will come jolly Nellie McHenry, who will try The Bicycle Girl on California audiences for the first time.

The Tavery co. have been doing an excellent business at the Baldwin, having a fine repertoire of grand opera. An innovation has been created by Al Bouvier in the Wednesday matinee, which should prove an excellent drawing card, for San Francisco heretofore has had no amusement upon that afternoon.

Frederick Ward follows the Tavery co. at the Baldwin next week.

Moroso's popular Grand Opera House presented John A. Stevens's clever Southern story, Wife for Wife, last evening, which has not been seen in San Francisco for a long time. It affords an excellent illustration of life in the South, and the way all the typical characters from the free-eating duchess to the cunning mulatto, are there. The production was the occasion of the first appearance of the new leading lady of the co., Elsie Tittel, and also the reappearance of Darrell Vinton. Mr. Moroso has installed Louis Imhaus as his stage manager, and his work has been very good.

The old time success of crowded houses every night is repeated at the Tivoli.

The Orphe in continues this week with few changes. The Wiltons, acrobatic artists, opened their first week last night. The monologues of Carroll Johnson and the comedy work in banyo solos of Billy Carter and Stanton still delight the public.

Percy Hunting is doing Faust at Grover's Alcazar, with a good house, and on 24 of this month the Carleton Opera co. will begin a season at that house. The Lily of Killarney will be the opening production.

Friedlander, Gottlieb and Co., managers of the Columbia Theatre, have taken upon their hands the old Auditorium. Sousa's Band being one of their first attractions.

JAMES F. J. ARTHUR.

THE AMATEURS.

A very successful minstrel entertainment was given at Hudson, N. Y., under the direction of R. A. M. Deely for the benefit of local Masonic bodies. During the first part, which contained some novel features, the solos of R. A. Atkin, G. A. Rapp, F. Townsend, W. W. Castler, E. Payne and R. A. M. Deely were well rendered and greatly appreciated by the audience, as was the work of the choruses. The finale to the first part, The Telephone Song, was one of the hits of the evening. The specialties which followed were all good and especial mention should be made of the following: Banjo selections by G. A. Rapp, stump speech by A. Benson, clog dancing by James Reid, W. C. Davies, the man from Ireland, burlesque magician act by Deely and Chase, and a spectacular war band drilled by R. C. Payne. The concluding farce, which was written for the occasion, kept the audiences in roars of laughter. Great credit is due Henry Van Holsen, leader of the orchestra, for his skillful rendition of the instrumental music, and to R. A. Atkin, who a leader, for his artistic and dramatic effect as an actor. A whole was highly satisfactory both to those before and behind the curtain.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed to us to reach us on or before that date.

DRAMATIC COMPANIES.

A BAGGAGE CHUCK (W. S. Butterfield, mgr.): Lincoln, Ill., Feb. 25, Jacksonville 26, Fayette, Mo. 27, Columbia 28, Mexico 29, St. Louis March 1-7, East St. Louis, Ill., 8, Hannibal, Mo., 9.

ARMY THE LAW (Clifford Dempsey, mgr.): New York city Feb. 24-29.

ANDREW MACK (D. W. Truss and Co., mgrs.): Pittsburgh, Pa., Feb. 21-29.

AMY LEE AND FRANK DOANE: Rochester, N. Y., Feb. 27-29.

A RAILROAD TICKET (W. W. Freeman, mgr.): Spokane, Wash., Feb. 25, Astoria, Ore., 27, San Francisco, Cal., March 2-7.

A BREEZY TIME (Fitz and Webster): Ardmore, I. T., Feb. 25, Purcell 26, Norman, O. T., 27, El Reno 29.

ANDERSON'S THEATRE: Cincinnati, O., Feb. 24-29.

A BOWERY GIRL (Harry Williams, mgr.): New Orleans, La., Feb. 25-29.

ALBERT TAYLOR: Hearne, Tex., Feb. 26, 27, Marlin 29.

ALICE WILSON: Neillville, Wis., Feb. 24-26.

ATHOROUGHED (George D. Loudon, bus. mgr.): St. Marys, O., Feb. 25, Leipsch 26, Wapakoneta 27, Lima 28, Fostoria 29, Ann Arbor, Mich., March 1.

A CONTENTED WOMAN (Hoyt and McKee, mgrs.): Boston, Mass., Jan. 6—indefinite.

AUGUSTIN DALY'S STOCK CO.: New York city—indefinite.

A CRACKER JACK (E. D. Stair, mgr.): Holyoke, Mass., Feb. 24-26, Lowell March 24, Manchester, N. H., 5-7.

A TURKISH BATH (E. H. Macoy, mgr.): Bowie, Tex., Feb. 25, Wichita Falls 26, Gainesville 27, Denton 29, Paris March 3, North Colgate, I. T., 4, Lehigh 5, Krebs 6, Hartshorn 7, Muskogee 9, Fort Smith, Ark., 10, Van Buren 11, Bentonville 12, Monett, Mo., 13, Carthage 14.

ALEXANDER SALVINI (W. M. Wilkison, mgr.): Cedar Rapids, Ia., Feb. 25, Davenport 26, Dubuque 27, La Crosse, Wis., 28, Winona, Minn., March 2, Eau Claire, Wis., 3, Stillwater, Minn., 4, West Superior, 5, Duluth, Minn., 6-7.

A BLACK SHEEP (Hoyt and McKee, mgrs.): New York city Jan. 6—indefinite.

AMERICAN GIRL (A. Q. Schmon, mgr.): Fort Wayne, Ind., Feb. 25.

A TEXAS STEER (Hoyt and McKee, props.): Dallas, Tex., Feb. 25, Corsicana 27, Hillsboro 28, Waco 29, Belton March 2, Temple 3, Austin 4, Brenham 5, Houston 6, Galveston 7.

BOCCACCIO-MARTINO: Boston, Mass., Feb. 17-29.

BELL AND FOX PLAYERS: Alledo, Ill., Feb. 24-29.

BROTHERS OF KATH (Gus Rothner, mgr.): Dunkirk, N. Y., Feb. 25, Niagara Falls 26, Lockport 27, Weedsport 28, Stroudsburg, Pa., 29.

BONNIE SCOTLAND (Sidney R. Ellis, mgr.): Philadelphia, Pa., Feb. 24-29, Jersey City, N. J., March 2-7, New York city 9-14.

BONNIE SCOTLAND (Sidney R. Ellis, mgr.): Philadelphia, Pa., Feb. 24-29, Jersey City, N. J., March 2-7, New York city 9-14.

BROWN'S COMEDIANS (J. G. Brown, mgr.): Olean, N. Y., Feb. 24-29.

BACON STOCK: Portland, Ore., Jan. 27—indefinite.

CARRIE LOUIS (John Himmelman, mgr.): Johnston, Pa., Feb. 24-29, Cumberland, Md., March 2-7, Hagerstown 9-14.

COON HOLLOW: Haverhill, Mass., Feb. 25, Gloucester 27, Lawrence 28, Manchester 7, N. H., March 2-4, Lowell, Mass., 5-7, Worcester 9-14.

CECIL SPOONER (B. S. Spooner, mgr.): Trenton, N. J., Feb. 24-29, Reading, Pa., March 2-7.

CLAUDE GILLINGWATER: Rock Island, Ill., Feb. 24-29, Davenport, Ia., March 2-7.

CRAUCHY OLCOTT (Augustus Pitou, mgr.): New York city, Jan. 20—indefinite.

COOL'S BIG STOCK CO. (Floy Crowell and Charles Mortimer): Canton, O., Feb. 29, Newark March 2-7.

CLAY CLEMENT (Joseph Adelman, mgr.): Logansport, Ind., Feb. 25, Marion 26, La Fayette 27, Richmond 28, Hamilton, O., 29, Portsmouth March 2, Chillicothe 3, Circleville 4, Massillon 5, Canton 6, Wheeling, W. Va., 7.

CROW SISTERS: Peoria, Ill., Feb. 24-26, Streator 27-29.

CHARLEY'S AUNT (No. 1): Chicago, Ill., Feb. 24-29.

CHARLEY'S AUNT (No. 2): West Superior, Wis., Feb. 25, Baraboo 26, Janesville 27, Rockford, Ill., 28, Elgin 29, Danville March 2, Evansville, Ind., 3, Cairo, Ill., 4, Memphis, Tenn., 5, Greenville, Miss., 6, Vicksburg 7, New Orleans, La., 8-15.

CORSE PAYTON (David J. Ramage, mgr.): C. Hoos, N. Y., Feb. 24-29, Amsterdam March 27, Troy 9-14.

COUNTRY CIRCUS: Philadelphia, Pa., March 2-7.

CHARLES T. ELLIS (Archie Ellis, mgr.): Alsatian, Minn., Feb. 25-29, Chicago, Ill., March 1-7.

CORRO KINGS (Gus Rothner, mgr.): Winsted, Conn., Feb. 25, Pittsfield, Mass., 26, Westfield 27, Greenfield 28, North Adams 29.

CRESTON CLARK (James A. Taylor, mgr.): Philadelphia, Pa., Feb. 17-29.

COLLIER AND RUSSELL'S COMEDIANS: Brighton, N. J., Feb. 24-29, Woodstock 27-29.

CHIMNEY FADDEN (Charles H. Hopper): New York city Jan. 13—indefinite.

COTTON KING (Western: W. A. Brady, mgr.): Philadelphia, Pa., Feb. 24-29.

DR. JEVILL AND MR. HYDE (Venie's): Ada, O., Feb. 24-29.

D. SHELLEY AND GIRAUD: New York city Feb. 24-29.

DOWN IN DIXIE (Davis and Keogh, mgrs.): Boston, Mass., Feb. 24-29.

DARKEST RUSSIA (Sidney R. Ellis, mgr.): Oswego, N. Y., Feb. 25, Watertown 26, Rome 27, Utica 28, Schenectady 29, Boston, Mass., March 2-7, New Haven, Conn., 9-11, Hingham, N. J., 12-14.

DERBY WINNER: Jamaica, Pa., Feb. 25, Harrisburg 26, Altoona 27, Johnstown 29.

DOWN ON THE SUWANEE RIVER: Chicago, Ill., Feb. 24-29.

DAN SULLY: Toledo, O., Feb. 24-29, Cleveland March 2-7.

ELDON'S COMEDIANS: New Castle, Ind., Feb. 24-29, Montpelier March 2-7.

E. H. SOTHERN (Daniel Frohman, mgr.): Philadelphia, Pa., Feb. 24-March 14.

EFFIE ELLISER: Gainesville, Tex., Feb. 25, Sherman 26, Denton 27, Fort Worth 28, Houston March 2, 3, Galveston 4, 5, Austin 6, 7, San Antonio 9, 10, Waco 11, 12, Hillsboro 13, Corsicana 14.

EMPIRE THEATRE (Frohman's): New York city Feb. 3—indefinite.

*BELLS (John F. Byrue, mgr.): Omaha, Neb., Feb. 23-26, Des Moines, Ia., 28, Washington March 4.

EDWIN FRISKY (George Buckler, mgr.): San Antonio, Tex., Feb. 23-25, Austin 26-28.

ETHEL TUCKER (H. P. Meidon, mgr.): Glens Falls, N. Y., Feb. 24-29, North Adams, Mass., March 2-7.

EVERLY GORDON: Appleton, Wis., 24-29.

EMPIRE STOCK (R. P. Janette, mgr.): Hudson, Mich., Feb. 24-29.

ELLENORR DUSE: New York city Feb. 24—indefinite.

ELLENWOOD PLAYERS: Middletown, Conn., Feb. 24-29.

E. M. AND JOSEPH HOLLAND (Richard Mansfield, mgr.): Troy, N. Y., Feb. 25, Schenectady 26, Oswego 27, Watertown 28, Ogdensburg 29.

EDWARD M. FAYOR (A. Q. Schmon, mgr.): Springfield, Mass., Feb. 25, Northampton 26, Holyoke 27, North Adams 28, Saratoga, N. Y., 29.

FAST MAIL (Northern: Martin Golden, mgr.): Amesbury, Mass., Feb. 25, Milford 26, Marlboro 27, Gardner 28, Athol 29, Adams March 2, Bennington, Vt., 3, Rutland 4, Burlington 5, St. Albans 6, Plattsburg, N. Y., 7, Montreal, Can., 9-14.

FAUST (Morrison's Southern): Las Vegas, N. M., Feb. 25, Albuquerque 26, Deming 29, Silver City, Cal., March 2.

FRANK TUCKER: Sault Ste. Marie, Mich., Feb. 24-29.

FANNY DICKER: New Orleans, La., Feb. 16-29, St. Louis, Mo., March 2-15.

FAUST (Morrison's Western): Lincoln, Neb., Feb. 25, Omaha 26, Des Moines, Ia., March 2, 3, Boone 4, Marshalltown 5, Cedar Rapids 6, Oskaloosa 7.

FERRIS COMEDIANS (Dick Ferris, mgr.): Edinburgh, Ill., Feb. 24, Taylorville 24-29.

FANNY RICE: Chicago, Ill., Feb. 24-29.

FREDERICK AND JEAN KENNEDY: Mount Sterling, Ill., Feb. 24-29.

FAST MAIL (Southern: John R. Hagan, mgr.): Palestine, Tex., Feb. 25, Hearne 26, Bryan 27, Navasota 28, Galveston 29, Beaumont March 2, Orange 3, Lake Charles, La., 4, New Iberia 5, Frank 6, Thibodaux 7, Opelousas 9, Alexandria 10, Baton Rouge 11, Natchez, Miss., 12, Vicksburg 13, Jackson 14.

FRANKLIN STOCK: Tacoma, Wash., Feb. 24-29.

FOREPAUGH'S STOCK: Philadelphia, Pa.—indefinite.

FRANKS AND MEXICO (Arthur C. Aiston, mgr.):

Little Rock, Ark., Feb. 25, Fort Smith 26, Springfield, Mo., 27, Sedalia 28, St. Joseph 29, Denver, Col., March 2-6, Colorado Springs 7, Pueblo 9, Leadville 10, Grand Junction 11, Salt Lake City, Utah, 12, 13, Ogden 14.

FREDERICK WARDE: San Francisco, Cal., Feb. 24-March 14.

FRANK JONES (Our Country Cousin): Cincinnati, O., Feb. 24-29.

FINNIGAN'S BALL (Murray and Mack; Frank T. Merritt, mgr.): Dubuque, Ia., Feb. 25, La Crosse, Wis

TO PREVENT PLAY PIRACY.

Work in Washington of the Joint Committee of Dramatists and Managers.

The joint committee of the American Dramatists Club and the managers of New York city, appointed to visit Washington to urge the favorable consideration by Congress of the Cummings bill to prevent play piracy, proceeded to the national capital last Tuesday, accompanied by Ex Judge A. J. Dittenhoefer, the counsel of the Dramatists Club.

Several members of the joint committee were prevented from going, but there was, nevertheless, an excellent representation of both dramatists and managers. The former included Bronson Howard, Franklin Fyles, J. I. C. Clarke, Harrison Grey Fiske, Charles Klein, Nelson Wheatcroft, and Herbert Hall Winslow. The managers were A. M. Palmer, Congressman Henry C. Miner, T. H. French, and Daniel Frohman. The committee made their headquarters at the Arlington during their brief stay in Washington.

Ten o'clock on Wednesday morning was the hour appointed by the Committee on Patents of the House of Representatives to receive the delegation and listen to such arguments as might be advanced in behalf of the Cummings bill. At 9:30 the joint committee gathered on the steps of the Treasury Building, where they were photographed for THE MIRROR. One of those blustering winds that sweep the broad avenues of the capital was exerting itself at the time, and although the photographer had some difficulty in keeping his camera on its legs, he managed to get a fairly good picture of the group.

Arrived at the Capitol the dramatists and managers were greeted by Mr. Cummings, who led the way to the committee-room on the third floor of the building. Here there was a brief wait for several Congressional late-comers.

Before the Committee.

When the Chairman, General William F. Draper, of Massachusetts, called the meeting to order the following members of the Committee on Patents were present: Edward Sauerhering, of Wisconsin; Cyrus A. Sulloway, of New Hampshire; Winfield S. Kerr, of Ohio; Robert J. Tracewell, of Indiana; Joseph C. Hutcheson, of Texas, and Gaston A. Robbins, of Alabama. Each committee member had before him a copy of Mr. Cummings' bill, which is known as House Bill 1978, and which reads as follows:

A BILL to amend title sixty, chapter three, of the Revised Statutes, relating to copyrights.
Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That section forty-nine hundred and sixty-six of the Revised Statutes be, and the same is hereby, amended so to read as follows:

SECTION 496. Any person publicly performing or representing any dramatic or operatic composition for which a copyright has been obtained, without the consent of the proprietor of said dramatic or operatic composition, or his heirs or assigns, shall be liable for damages therefor, such damages in all cases to be assessed at such sum, not less than one hundred dollars for the first and fifty dollars for every subsequent performance, as to the court shall appear to be just; and if it be determined that such unlawful performing and representation was willful and for profit, in addition thereto such persons shall be guilty of a misdemeanor and liable to imprisonment for a period not exceeding one year. Any injunction that may be granted by any circuit court of the United States, or by any judge thereof, restraining and enjoining the performance or representation of any such dramatic or operatic composition may be served on the parties against whom such injunction may be granted anywhere in the United States, and shall be operative and may be enforced by proceedings to punish for contempt or otherwise by any other circuit court or judge in the United States; but the defendants in said action, or any or either of them, may make a motion in any other circuit in which he or they may be engaged in performing or representing said dramatic or operatic composition to dissolve or set aside the said injunction upon such reasonable notice to the plaintiff as the circuit court or the judge before whom said motion shall be made shall deem proper; service of said motion to be made on the plaintiff in person or on his attorney in the action. The circuit courts or judges thereof shall have jurisdiction to enforce said injunction and to hear and determine a motion to dissolve the same, as herein provided, as fully as if the action were pending or brought in the circuit in which said motion is made.

The clerk of the court, or judge granting the injunction, shall, when required so to do by the court, bearing the application to dissolve or enforce said injunction, transmit without delay to said court a certified copy of all the papers on which the said injunction was granted that are on file in his office.

General Draper, having signified the readiness of his committee to hear the spokesman of the delegation, Bronson Howard presented the authors' reasons for the passage of the bill. It was noticed that his remarks were followed with close attention and great interest, as, indeed, were those of all the speakers. Pertinent questions frequently asked by members showed that a clearer understanding of the piracy evil now exists among legislators than two years ago when another dramatic delegation visited Washington on a similar mission.

Bronson Howard's Significant Argument.

Mr. Howard presented a number of significant facts and figures in connection with the subject. He wished, first of all, to give the committee an idea of the importance of the interests involved and for which protection is asked. There are in the United States 5,000 theatres and halls devoted to dramatic performances. The value of this business property and real estate aggregates \$150,000,000, when conservatively estimated that each one of the 5,000 theatres and halls represents an average investment of \$30,000. These \$150,000,000 do not include other forms of equally tangible theatrical property, such as the material equipment of traveling companies, plays, etc. The percentage of returns on the vast sum thus invested depends wholly on the box-office, and the box-office is dependent on the enjoyment afforded to the public by what is offered on the stage. Should these great interests be entrusted to regular men, having experience, brains, capital and character, or should they be at the mercy of irregular men, whose sole stock in trade consists of the material they have fished from the others?

Mr. Howard next called attention to the alarming and rapid growth of the traffic in stolen

plays. It is no longer confined to the West; it has invaded the East. He would not say that the Eastern dealers in stolen property were more dishonest than their Western brethren, but they were certainly as bold and perhaps more enterprising. The traffic is no longer intermittent and haphazard; it has reached the proportions, if not the dignity, of an industry. Two years ago, when a dramatists' committee appeared before the Congressional committee, the business was confined to a saloon-keeper in Chicago, who more or less surreptitiously supplied pirates with plays. To-day it has spread in various directions. An example might be cited in the Penn Publishing Company of Philadelphia, a concern of considerable importance, which now offers for sale all the successful plays at five dollars a copy. Mr. Howard read a letter from this concern in which it was stated openly that the plays thus dealt in belonged to other persons and that the Penn Publishing Company was unable to assure purchasers against interference from the owners. This letter also stated that a prominent bookseller in New York city was its agent and that plays might be purchased of him at the same price. "This bookseller," said Mr. Howard, "conducts an establishment that boasts ancestral dignity. It is one of the largest concerns in the metropolis and it has a branch in the city of Washington. This example, gentlemen of the committee, will illustrate to what an extent the pernicious traffic has developed in the short space of two years."

Mr. Howard drew attention to the American Dramatists Club List of last year. In that publication there appeared the titles of 135 plays. The number of false titles was 41; of bona fide titles 134. There were 87 plays by American authors and 48 by foreign authors. In the list for 1895 there will appear 81 false titles, showing that the number of counterfeits has almost doubled. Most of the other plays are given by pirates under their true titles, without effort to disguise them. The facts given by Mr. Howard evidently made a strong impression.

Harrison Grey Fiske Speaks.

Mr. Fiske was next called upon to supplement Mr. Howard's statement by a showing of the extent to which piracy has grown in the United States. He said that a conservative estimate would place the number of piratical organizations constantly on the road at 225—equal to one-half the total number of legitimate traveling organizations. These bands are organized by men without capital or reputation, chiefly in Western cities. Their depredations involve nearly the whole territory of the United States, except the principal cities. They do not employ regularly trained actors. They arrange to pay their companies beggarly salaries; in some cases they merely agree to furnish subsistence. Oftener than not they pay nothing at all, stranding their employees and running away to organize new bands elsewhere.

Mr. Fiske produced a specimen set of pirate play-bills, emanating from the Hoyt Comedy company. They included Trilby, The Golden Giant Mine, In Old Kentucky, Pawn Ticket 210, and several other well known pieces. This was one of many cases, the speaker said, in which the name of the organization itself was a piracy, the intent being to deceive the public into believing that the company was identified with a prominent farce-writer and manager. To illustrate the impudent and blatant dishonesty of pirates Mr. Fiske read the letter from one Harry Sheldon, the manager of the Hoyt Comedy company, which was published in THE DRAMATIC MIRROR of Jan. 25. This characteristic letter asserted that ownership in plays was a special privilege granted by "monopolistic ignoramus." The writer also said: "In case Congress sees fit to so amend the statute as to make piracy a criminal offense (and a United States Congress is capable of doing anything) I shall obey it, for I have the greatest respect for the laws of any country—when the penalty for their violation is jail. But until that time comes I take great pleasure in enrolling myself under the black flag." This statement of the pirate's position furnishes an irrefutable argument for the passage of the Cummings bill, since it proves that no civil redress—nothing short of the fear of prison bars, in fact—will deter these people from stealing dramatic property.

The pirate's letter made a palpable impression on the committee. At the Chairman's request it and the playbills of the Hoyt Comedy company were placed in his hands for future reference. Mr. Palmer was called upon and he arose to explain why managers wish the bill passed.

A. M. Palmer's Experience.

Mr. Palmer described his experiences in trying to protect Trilby. He had gone to great trouble and expense to stop a piratical representation in Colorado. The thief went to Texas, and in defiance of the Federal Court's injunction repeated the offense. The injunction obtained in Colorado was not effective in Texas, which is a different circuit. People who desire to see good plays well acted at popular prices in various cities and towns are deprived from doing so on account of the nomadic pirates. They obtain imperfect stolen copies of successful plays and give performances—usually one night in a place—that are mutilations and perversions of the originals. They carry small companies of five or six people to perform plays that contain from twelve to twenty parts and they furnish nothing in the direction of scenic embellishment. The speaker had never yet owned a successful piece that was not in a short time pirated throughout the country.

The public in the smaller places are disgusted with the cheap and ineffective piratical representations. Plays are ruined thus in a large territory. If rightful managers take their companies through these towns they find their business spoiled by the bad reputation given their plays by the pirates that have preceded them. Many managers are therefore unwilling to play these towns, and the result is that their people are prevented from seeing legitimate and artistic performances.

Mr. Palmer directed attention to the fact that with proper protection there would be an inducement to give good plays throughout the country at popular prices. To-day when a play has had a long career in high-priced theatres it is generally reproduced in its integrity by good actors and without alteration in certain places of amusement where popular prices are charged, and in this manner all classes of the public enjoy the pleasure of seeing it. The pirates, however, have restricted this field of operations, depriving authors and managers of their honest gains and depriving the public of the privileges they would otherwise enjoy. The author suffers also in reputation by the mutilation of his work, and the author's reputation has a practical money value.

Asked by a member of the committee what authors' profits usually were, Mr. Palmer stated that years ago he had paid Bronson Howard a royalty of \$25 a performance for The Banker's Daughter. To-day he usually gave 10 per cent. of the gross receipts of every performance to an author.

Congressman Miner spoke briefly. A manager might spend several thousands of dollars to produce a play which would turn out a flat failure. The pirates never steal those plays; but when a manager gets a genuine success it is seized at once by the thieves. A man in Chicago sells plays at \$5 a copy for which the manager has paid \$5,000. A barnstormer gets it at the former price, and as the law now stands he cannot be punished, although he performs it all over the country.

Judge Dittenhoefer's Address.

Judge Dittenhoefer then arose and spoke at length with direct and incisive force upon the legal aspects of the proposed law. His arguments carried conviction and his answers to the many technical questions fired at him by various members of the committee were apt and final. He satisfied every inquirer beyond peradventure, showing himself to be armed to the teeth with legal weapons.

Judge Dittenhoefer began by saying that literary property is now recognized as property in every civilized country. It is one of the differences that separate the civilized from the uncivilized man. In England, France and Germany the courts have universal jurisdiction in matters of violation of copyright laws, and the piracy of plays by native authors is virtually unknown there. A play requires brain force in its production; a nail is shaped manually by the blacksmith without mental process. Yet the theft of a play cannot be punished by imprisonment, while the thief who steals the comparatively valueless nail can be arrested and convicted. The man who steals the manuscript of a play can be punished criminally; the man who steals the ideas, the words, contained in the manuscript and uses them for his own profit is deemed guilty of no offense. A play is as much property as a dog. The play may be worth \$10,000 and the dog \$20. If the play is stolen the thief can be punished only with a fine, while the owner of the dog can sue for the recovery of his property or its value and can get the thief punished criminally as well. The present law gives virtually no protection whatever to the author or the owner of a play.

Continuing, Judge Dittenhoefer said that although the law recognizes a play as property it gives no protection to its owner; property is valueless unless the owner is protected in the exclusive enjoyment of it. The value of a play consists in the possession of the sole right to produce it on the stage. Owing to the inadequacy of the laws the American dramatist is unable to publish his works, thereby contributing to dramatic literature and enjoying additional profits from their sale as is the case with French and English playwrights. And yet the play is property as much as the book that is circulated, the only difference being that in one case the profit comes from the exclusive right of performance instead of from the exclusive right of publication and sale, as in the other case. The copyright laws recognize this exclusive right, but they grant the author no adequate remedy for its protection.

The pirates of plays, said the able lawyer, are nearly all irresponsible. There can be no valid objection to giving the owner of dramatic property the same protection that is given to every other species of property. The theft of a play should be punished as is the theft of any other description of property, and there can be no reasonable objection to place the stealing of plays in the category of misdemeanors. It will be observed that the remedy asked for by managers and authors is mild—too mild, it might be thought—but it is their wish to meet half-way the objections of some legislators to increase the number of misdemeanors now on the statutes. Our bill throws every possible safeguard around the person who in ignorance or under a misapprehension might misappropriate dramatic property. The bill does not say that the offender shall be guilty of a misdemeanor unless the unlawful representation was "wilful and for profit." The judge is not compelled to sentence to imprisonment—no minimum is fixed. The bill does not say that the guilty person shall be liable for a period not less than one month nor more than one year. The sentence is left within the discretion of the judge, although it cannot exceed one year.

Judge Dittenhoefer discussed at length that portion of the Cummings bill designed to make

a writ of injunction issued by a judge in one circuit operative throughout the entire jurisdiction of the United States Courts and to render a person who commits a contempt in violating such an injunction answerable and punishable in any other of the nine Federal districts. He drew attention to the impracticability of enforcing the copyright law as it now stands. At great expense in Denver he had obtained an injunction restraining McKee Rankin from producing Trilby. Rankin, who was described by Judge Dittenhoefer as "a pirate from 'way back," took himself out of the jurisdiction of the judge who had granted the injunction, went into Texas and resumed his performances of the play. To stop him there would have involved another expensive legal battle, and after another injunction had been obtained the pirate might have removed to another circuit and there continue his depredations unhindered.

This complex system, the counsel of the Dramatists Club continued, places all our authors and play owners at a serious disadvantage. It is an anomaly that a writ of the Federal Government is not capable of execution in every inch of federal territory. The writ of a State court cannot run outside the territory of the State, but it is operative throughout that territory; why the writ of a federal judge should not have force throughout the federal territory is inexplicable.

Mr. Hutcheson, of Texas, a member of the Committee on Patents, took issue with Judge Dittenhoefer as to the accuracy of the assertion that any circuit court judge in the United States cannot bring within his jurisdiction and punish for contempt a person who may violate or disobey his order in another circuit, but Judge Dittenhoefer satisfied Mr. Hutcheson that he was mistaken. He cited the jurisdiction conferred on Circuit Courts of the United States in section 74 of the Tariff Act of 1894 in cases against trusts and combinations in restraint of trade, and showed that Congress had therein established a precedent for the special kind of legislation contained in the Cummings bill; had the provision already existed in a general sense Congress would not have provided it to meet the particular requirements of the tariff measure.

The Committee in Sympathy.

At the conclusion of Judge Dittenhoefer's able and exhaustive argument the hearing closed, and the dramatists and managers withdrew. They were gratified to find that the Committee on Patents was as a body heartily in sympathy with the plan to secure relief from past and present abuses suffered by American authors and managers, and that a change of opinion had wheeled into line several congressmen still members of that committee who two years ago were opposed to any change in the copyright laws. The impression taken away by the delegation was that the Cummings bill as it was introduced will be reported unanimously to the House at an early date.

The dramatists and managers visited both the House and the Senate and met a number of prominent representatives and senators, all of whom pledged their hearty support to the bill. Mr. Sulzer, of New York, and other members of the House, promised also to speak in its favor when it comes under debate.

Senator David B. Hill agreed to introduce the bill in the Senate without waiting for action by the House. That will expedite its progress there materially. The bill does not lack for friends in either branch of Congress and there is little reason to doubt that it will be enacted during the present session.

Messrs. Palmer, French, Fiske and Wheatcroft were obliged to return to New York on Wednesday afternoon, but the rest of the joint committee remained over until Thursday. They occupied two boxes at the Lafayette Square Opera House on Wednesday evening to see Duse in Magda, by Mr. Miner's invitation. Other guests in the boxes were Spraker Reed, ex Speaker Crisp and Representative Sulzer. After the performance Mr. Howard gave a supper at Chamberlin's. His guests were Henry C. Miner, Daniel Frohman, Franklin Fyles, J. I. C. Clarke, Charles Klein, Judge Dittenhoefer, Julius Chambers and John Chamberlin. The rest of the committee returned to town on Thursday.

On Saturday Mr. Palmer received a letter from a prominent member of Congress stating that the Cummings bill will be reported favorably, and that in all probability it will be called up in the House before the end of the present week.

The Copyright League, composed of literary men and publishers, are dissatisfied with the copyright laws as they now stand in relation to books. They have had prepared an amendment which they propose to have introduced in Congress at an early date.

One of the officers of the League informed a MIRROR representative yesterday that the proposed amendment incorporated the full text of the Cummings bill as relating to dramatic property, so that the action contemplated will in no way interfere with the interests of dramatists and managers, but on the contrary will recognize the same rights to adequate protection for which they are now laboring.

Brentano Interviewed.

The Penn Publishing company's New York agent referred to in Mr. Howard's speech before the Committee on Patents is Brentano, the big bookseller of Union Square.

August Brentano, seen by a MIRROR reporter with reference to Bronson Howard's statement at Washington said:

"What you tell me is a great surprise to me. I have been the New York agent of the Penn Publishing Company, but I had not the slightest idea that they dealt in pirated plays. As far as this firm is concerned, I may say that we have never sold any pirated plays of theirs, or any other than the regular fifteen cent edition of authorized printed plays. I was preparing to pay more attention to the play selling department,



HARRISON GREY FISKE.

A. J. DITTENHOFFER.

T. H. FRENCH.

J. L. C. CLARKE.

HENRY C. MINER.

NELSON WHEATCROFT.

FRANKLIN FYLES. DANIEL FROHMAN.

A. M. PALMER.

CHARLES KLEIN.

ROBINSON HOWARD.

THE JOINT COPYRIGHT COMMITTEE OF DRAMATISTS AND MANAGERS AT WASHINGTON, D. C., FEB. 19.

From a photograph made especially for THE DRAMATIC MIRROR by G. Prince, Washington. (Copyrighted, 1896.)

but after what you tell me I shall at once sever all relations with the Penn Publishing Company. I have never sold a pirated play and I never will. I think THE MIRROR is doing a noble work in fighting this evil."

Another Independent Pirate.

The following has been received from a pirate in Canada. It is a letter fit to be placed beside the one referred to in the argument made by the joint committee of dramatists and managers before the Congressional Committee on Patents at Washington last Wednesday.

OTTAWA, Feb. 16, 1896.

To the Editor of The Dramatic Mirror:
Sir—After forty years' theatrical experience as manager and actor, from New York to the Cape of Good Hope, I note in your last issue that I am reported to have joined the great majority—"the pirates."

Still I have the satisfaction of knowing that great historical pirates like Christopher Columbus, Jacques Cartier, Captain Cook and others of that genus have reaped eternal glory, whilst others like Captain Kidd or Doctor Jamieson have reaped the reverse, and I find solace in the memory of our immortal bard who stole plots and who in his youth was branded as a deer stealer. I am not going into the merits, or rather demerits, of theatrical piracy, for the ground has been worked extensively in your columns, but I am of opinion that the authors have ample protection if you will analyze the bulk of their productions. Given nine-tenths of the modern productions and I will show you their thorough ability to fish, either by plot or dialogue, for construction, from their predecessors, although the treatment may be varied. Mr. Belasco or any of the modern school will not deny this, and if you would allow me space in a future issue I would take several of their successes and show from what sources they have purloined their ideas, although they may have elaborated them.

Still as regards myself you are somewhat in error. I am accused of pirating Jane, Gilded Fool, in Mizoura, etc. The Jane I am playing is not the play freely adapted, without obligation, from a novel but Calamity Jane thoroughly original and my own property—the literary merit of which compares easily with the other and that is no great compliment. The Gilded Fool alluded to is as near as I can make it Byron's "Not Such a Fool as he Looks," but in plot, etc., I am informed they are almost synonymous. I can forward you a file of bills but you will not find in Mizoura among them but I have played a drama entitled The Village from a similar source.

If a congressional penal enactment became law probably I might reap some little benefit, inasmuch as a play entitled The Castaways copyrighted by me at Washington is now being performed throughout the West by numerous companies and may be procured from the Chicago firm, and I have no remedy but if I had to imprison a fellow actor to obtain my rights I should never do so. You must understand the enactment would not trouble me as I pass most of my time in Canada and here Congress does not legislate.

That the offense does not seem heinous even in the States is palpable; in fact, it has grains of humor in it of which I will cite one instance. Last Summer I was in the State of New York and visited a performance by a repertoire co. Before the last act a very dignified tragedian, and a good actor at that, appeared before the curtain, and after the customary formalities announced as follows: "For to-morrow evening's entertainment we shall have the pleasure of presenting the greatest of modern plays, entitled The Henrietta, for which this company has secured the sole rights in this State from that eminent author, Alexander Beers, of Chicago." Oh, Willie Crane, or Stuart Robson, will you add one dollar less to your well-earned gains? No, I think you may in the fullness of your hearts condone the offense that put a few dollars in the pockets of the poor stroller. My friend Denman Thompson's productions have been the most abused by these perpetrators, but I fancy it has benefited him as it has benefited the bucolic with the title, and when visiting the city they have sought to see the great, the only original.

To return to my personal liability. In the United

States I am pirating no man's property, as I use my own brain products quasi protected in Washington, but in Canada I claim I am out of your jurisdiction, although I read THE MIRROR. Please, Mr. Editor, take cognizance of the fact that you are accepted as the champion of the actors who number thousands, and who recognize you as their literary representative, and not as the organ of the few, very few, original authors and purchasing play monopolists, and do not be so eager to push the great majority to the wall.

You have called me a real hard name, but I think the profession knows that my characteristics are pugnacity, and a cast-iron cuticle, to which I may add magnanimity, as I freely forgive you.

With best wishes for the success of your paper,

I am, *tant à vous*,
HARRY LINDLEY, Comedian.

Lindley endeavors to impress his assertion that he is a "comedian" while he unblushingly confesses his utter dishonesty. The statement that what he is doing in Canada is no crime, although it might be wrong in the United States, is a geographical differentiation of thievery that might raise a laugh in comic opera, but will not serve him on this side of the line if the pending amendment to the copyright law should be enacted, as it promises to be.

The Least Protected.

Eugene, Oregon Morning Register.

Of all the people in the world the authors are the least protected by law. One gifted with the ability to create a play or opera, to the delight of the masses of the people, deserves the protection of his country in the work that costs him his entire time and money, even to a greater extent than he who patents a mechanical device.

The inventor of mechanism does not depend upon the whimsical and fickle judgment of the public; but upon the practicable, beyond-dispute, superior mechanism of his invention, backed up by the law protecting his every right.

The author works under two-fold difficulties from the very start. If he succeeds in materializing a piece at its completion, after having spent time, money and strength, he is not sure of its success in the eye of the critical public. He has no mechanical rules and regulations by which to go. He must depend upon public opinion and the tolerance of critics for the success of his literary effort.

If his work is branded as a failure rest assured there is no danger of some piratical shyster picking it up and trying to make something out of it. He is like every other class of thieves—he wants something for nothing. But on the other hand if the production is meritorious he is ready to reap the financial benefit thereof through theft, while the legitimate owner struggles on, with no law protection from the scurrilous pirate.

By all means, the Cummings' bill should become a law.

WINNING FOR PIRATES.

New York Herald, Feb. 21.

A committee of American dramatists and managers had a hearing yesterday in Washington before the House committee that is in charge of the Cummings bill to discourage play piracy.

Both dramatists and managers have an unusually large row to hoe in their professional life—the one to get their plays on the stage, the other to induce the public to come in and listen to them. It does seem hard lines when the play proves to be a good thing that theatrical pirates should pounce upon the production and barn storm it on out-of-the-way country circuits, and even have the hardihood to exhibit the stolen property in the theatres of some leading cities.

The Cummings' bill proposes to bring these piratical gentlemen down at long range by making an injunction secured in any United States Circuit Court operative in all the States and its violation punishable by fine or imprisonment.

As some managers have openly declared that they would pirate plays so long as it was not an off-use punishable with imprisonment, the bill, with just and proper restrictions, should be passed, that managers of the class noted can be given a dose of the only medicine that seems likely to work a cure in their disorganized moral systems.

FEDERAL INJUNCTIONS AND PIRATED PLAYS.

New York Herald, Feb. 21.

The appeal of dramatists and managers for better protection of property in plays against piracy brings to public notice a phase of federal law and practice that has been allowed to continue too long without change.

As the law now stands an injunction granted by a federal court is operative only in the judicial circuit in which it is granted. There are nine of these circuits in the United States. Suppose an injunction restraining the practical performance of a play is granted by the United States Court in this city, the injunction has force only in this judicial circuit. The pirate may produce the play in Philadelphia, Boston or anywhere else out of the circuit and the only way to reach him is to get out another injunction in the circuit where the play is produced. This done, the offender may move on to another circuit.

It would seem to be only logical and reasonable that an injunction granted in any part of the United States by a federal court should hold in every other part. This change is one of the safeguards against piracy just asked for in behalf of the owners of property in plays.

DRAMATIC STUDENTS IN NEW PLAYS.

The first subscription performance this season by members of the American Academy of the Dramatic Arts took place last Tuesday afternoon at the Carnegie Lyceum. The opening piece was L'Interieur, a one-act drama by Maurice Maeterlinck, translated by William Archer. According to a note on the programme this was the first performance of L'Interieur in English.

The piece was more of a dramatic study than a real drama. The stage was darkened, as the action takes place at night. In the centre of the stage was a country dwelling house, in the main room of which were assembled a happy family. The father sat near the fire place, the mother was putting the child to sleep, while the two daughters were reading by the light of a lamp. The characters in the interior of the house were visible to the audience, but their acting was all done in pantomime.

Presently a personage, designated on the programme as "the Old Man," arrived in the garden in front of the cottage and was soon joined by "the Stranger." From their conversation it became apparent that they brought the news of some misfortune that would greatly affect the family inside the house. This misfortune was the drowning of a daughter. The Stranger had discovered the body floating on the water, and the crowd, that soon assembled in consequence of the drowning, delegated the Old Man to break the news to the family.

After a while the crowd of villagers are heard reciting prayers in the distance. They are approaching with the corpse of the girl. When they appear on the scene, the Old Man finally

nerves himself to enter the cottage. The ensuing action of breaking the news to the afflicted family takes place in pantomime, while the crowd gaze eagerly through the windows into the room, and makes excited comments as the action progresses inside the cottage.

The cast comprised five senior students—Lee Bernheim, L. J. Fuller, Mary Emerson, Albert Brown, and Maie Tumson. The junior students in the cast were Florence Kahn, Alward Taylor, Edith Barker, and Grace Merritt. The crowd was also composed of juniors, among whom were Robert Manuel, the youngest student of the Academy, a little blue-eyed boy with golden hair, and just one year and a half old. The interior was rehearsed and staged under the personal direction of Franklin H. Sargent, and the production proved decidedly effective.

The programme was concluded with the first performance of Master Shakspeare Outwitted, a farce-comedy in two acts, by Elizabeth Walling, and produced under the stage direction of May Robson.

The first act takes place in the Mermaid Inn, and the second act at the Globe Theatre. The piece deals with a supposed adventure in the life of the youthful Shakespeare. Lady Anne Berkeley disguises herself as a youth, and is thus successful in securing an opportunity to play Rosalind in As You Like It, which is just about to be acted at the Globe.

The farce-comedy happenings proved rather incoherent. They were intended to present various mirth-provoking incidents at the Mermaid and Globe, but the mirth was not of a very contagious quality.

The best feature of the performance was the personation of Lady Anne Berkeley by Jessie Mackaye. Miss Mackaye is naturally endowed with good looks, added to which are a charming manner and unusual grace. Her masquerading in tights as a young actor was done with a dainty and vivacious ingenueness that made her the bright particular star of the performance.

The cast also included Albert Brown, L. J. Fuller, F. G. Lewis, R. Dale, J. C. Stephenson, Darwin Rudd, Lee Bernheim, Mary Emerson, Maie Tumson, and May Milloy.

THE LAST STROKE.

Jacob Litt's new play, The Last Stroke, was produced on Feb. 21 at the Grand Opera House, St. Paul. The play deals with the Cuban revolution and tells the story of the love and adventures of a courageous American officer serving in the Cuban Army. Every act closes with a strong climax. Frederic de Belleville is reported to have made a great hit as a Spanish spy and John T. Sullivan as a Cuban patriot. Others in the cast are Joseph Kilgour, Samuel Edwards, Madeline Lark and Anna Ower.

W. S. Harkins at Liberty. Address MIRROR.

TELEGRAPHIC NEWS

CHICAGO.

"Biff" Hall Gives all the News and Chats Entertainingly About Theatres and Persons.

[Special to The Mirror.]

CHICAGO, Feb. 24.

It is just barely possible that our local weather man read my remarks about his engagement in THE MIRROR of last week and honestly tried to do better, but if he did he certainly "over-trained," for he turned on the cold storage valve and gave us the weather that Professor Nansen discovered at the North Pole. As a consequence, the playgoers were tied up to grate fires and the theatres suffered. It was a "below-zero" week, though now we are enjoying the contrast of a comparatively warm wave.

While May Irwin was struggling bravely against the cold wave, at the Columbia, the sale of seats for Sir Henry's engagement opened, and people braved the wintry blasts to "book places" for his first week. He opened to-night before a splendid audience that tested the capacity of the great theatre, presenting his wonderful production of King Arthur, which will hold the boards all the week except on Saturday night, when Louis XI. will be revived. The indications are that the Irving engagement will be a great artistic and pecuniary success.

To-morrow evening, at the Wellington, the members of the Forty Club and their guests will enjoy the regular February dinner of the organization. Those honored by the club are Francis Wilson, A. H. Canby, Wilton Lackaye, James A. Herne, Ignacio Martinetti, John Glen dining and Owen Fawcett.

That Trilby did not wear out her welcome was evidenced last week at Hooley's, where she met with the usual warm reception. Blanche Walsh is a very good Trilby, Glendinning an excellent Scotchman and Martinetti is unapproachable as the French bohemian. As to Lackaye as Svengali—well, he is a wonder, as of yore. The engagement extends through this week, and then Trilby will put in two more weeks at the Schiller.

Captain Phineas Starr, of Vicksburg, Miss., floated through here the other day, looking none the worse for the severe operation he underwent in this city not long ago.

It goes without saying that Mr. Herne has done well at McVicker's in Shore Acres, as he is certain to do during the remaining three weeks of the engagement. Mr. Herne is an artist, and his company is a well-trained organization.

The doctors convey the pleasant information that Manager McVicker will soon be up and about, as strong and vigorous as any of us after his attack, for which prediction we are truly grateful.

After two good weeks of The Chieftain at the Grand Opera House Francis Wilson revived his old success, The Merry Monarch, before a large audience this evening. He is here two weeks longer and will have no chance for complaint when he leaves.

From the suggestive town of Winchester, Ky., Gerald Griffin sends me a programme of the "opry house" upon which is inscribed: "In case of a severe Rain or Hail storm the Curtain will be run down until it ceases," from which I judge that the "opry house" is under canvas.

Hanlon's Fantasma had a very good week at the Schiller, and last night Webb and Wachmer's German dramatic company, fresh from the Pabst Theatre, Milwaukee, with plenty of froth, opened in The Battle of the Butterflies. During the week Niobe, Without Unform, The Path of Thorns, and The Love-Sick Girl will be given.

Fred Hallen's Twentieth Century Girl was well received at the Chicago Opera House, in spite of the bad weather. They closed with last night's performance, and this evening that jolly little woman, Fanny Rice, gave us Nancy at the French Ball with an excellent company.

From far-away New Orleans, Charles Manola sends me for the soubrette album the names of Anne Bliss, Suvette Hart, and Tillie Trim, all of whom are "loose in Texas."

Mr. Corbett, the well-known actor, was at the Haymarket last week, and he issued from the stage his usual challenge to fight Fitzsimmons. This sort of thing seems to have become a habit with Mr. Corbett, and the only one who can break him of the habit is this same Mr. Fitzsimmons, who will do so if Mr. Corbett ever consents to give him the opportunity.

At the Haymarket last night Charley's Aunt had its first introduction to the West-Side, and Manager Davis looks for the big week indicated by the fine opening.

From Omaha comes the soubrette name of Bridal Trip. Regards to W. A. McConnell.

John Kernell, who had a big week at the Alhambra, took The Irish Alderman to the Academy of Music yesterday, and he was succeeded by Feck's Bad Boy, which had two big houses.

Fantasma went from the Schiller over to the Lincoln, and opened to large houses yesterday afternoon and evening.

I have at hand a wonderful letter head, printed in red and green on white. Here is the big line: "The Great Two-Night Stand Show, Winter Acting Troupe, supporting the eminent young actor, D. C. McCarthy. Our plays: First night, Midnight; second night, Remorse." Can you beat that?

Ned Giroux arrived here the other day in advance of Joe Cawthorn, who opens at the Haymarket next Sunday in A Fool for Luck.

Last Friday I ran across John T. Sullivan, now with The Last Stroke, who was on his way to St. Paul. He was with our old friend, Ed McPhelan, when the latter dropped helpless upon Broadway, and he tells me that "Mac" will be as good as new after a rest. This information gratifies me as it will gratify all friends of the brilliant writer.

Speaking of McPhelan reminds me that Garrett Eastman, who succeeded him as dramatic critic of the Chicago Tribune, soon starts on a three year trip around the world. Several people are anxious to succeed him, but no choice has been made as yet. Mr. Patterson usually selects a good man, however, and the Tribune's dramatic column is likely to be as well cared for as in the past.

The other day Lackaye referred to a certain manager as "the Edison of asininity." Guess who he is!

Joe Kilgour, who left here with Litt's War of Wealth, is now with The Last Stroke, which comes to the Haymarket next month.

Some of the Chicago papers have been poking fun at Nat Childs because he puts "A. M." after his name on his cards ahead of Sir Henry. The seat sale is still going on, however.

McKee Rankin has made quite an actor of Corbett, and if "Gentleman Jim" had only have exchanged boxing lessons for dramatic teaching he might be qualified to issue challenges like the rest of 'em.

Tom Prior expects to start a swell beach resort and Summer theatre on the lake shore next

Summer, but it makes me shiver to think of it now.

Snow on the ground and pneumonia in the air. "Biff" Hall.

PHILADELPHIA.

The Historic Arch Street Theatre To Be Sold at Public Auction.—Latest News.

[Special to The Mirror.]

PHILADELPHIA, Feb. 24.

For many years the advent of Lent was dreaded by our amusement managers in this city, but with experience they have found out that Lent or no Lent good attractions are always profitable. To-night furnished a good proof of the truth of this remark. E. H. Sothern with The Prisoner of Zenda opened to-night at the Broad Street Theatre for a three weeks' engagement. The house is nearly sold out for the entire term and this in spite of raising the prices to \$2 for the lower portion of the house. This change in prices will make a difference of \$2,500 per week on the receipts.

The Nixon and Zimmerman, Al Hayman, Charles Frohman pooling booking arrangements up to date include ten of our prominent theatres in New York, Brooklyn, Philadelphia, Baltimore, Washington and Pittsburg. All alterations of dates are made from this city.

De Wolf Hopper Opera company in Wang for second and last week at the Chestnut Street Opera House to medium business, and will be followed March 2 for one week by Sarah Bernhardt, who charges \$3 per seat. The new opera by Sousa and Charles Klein, called El Capitán is now in rehearsal by the De Wolf Hopper Opera company, and will receive its initial production in Boston April 13.

An Artist's Model at the Chestnut Street Theatre has not been greatly admired, and will give way to The Shop Girl March 2 for two weeks, which closes the American tour of this unsuccessful speculation. An Artist's Model goes to Boston for three weeks, and then to Chicago. Coming bookings at the Chestnut Street Theatre are Cissy Fitzgerald, Frank Daniels, Too Much Johnson, and Little Christopher.

The trial of James B. Gentry for murder of Madge York was called up Feb. 29, but postponed for indefinite time.

Sol Smith Russell, who has not appeared here for several seasons, opened to-night at the Walnut Street Theatre to a good house, presenting his new comedy, An Everyday Man. Mr. Valentine's Christmas is the new curtain raiser. The Sporting Duchess comes March 2 for four weeks, and is likely to create a sensation.

The Damrosch Opera season of four representations at the Academy of Music received great praise from press and public. It is truly an artistic success, but financially a big loss. We have had a surfeit of opera for the past three months, and our citizens are waiting for the big stars of the Metropolitan Opera company, who open here week of March 9 for eight performances. This will be the great fashionable event of the season.

The New Boy, with Bert Coote, Homer Granville, O. E. Hallam, Duncan B. Harris, Emile La Croix, Louise Douglass, Annette Spencer, and Julie Kingsley are at the Park this week. In Old Kentucky March 2.

Stuart Robson, with Mrs. Ponderbury's Past, played a wonderfully good engagement last week in this city. William Hayden, his manager, tells me Robson will adhere to this farcical comedy next season, and will positively make his farewell tour 1897-98 in The Henrietta with the finest cast ever presented.

The best site for a theatre in Philadelphia has always been considered the Baldwin Mansion on Chestnut Street, between Eleventh and Twelfth. Size of lot 118 feet by 220 feet to Sansom Street. It is now for sale, price one million dollars. Was sold in 1861, \$125,000.

Creston Clarke, at the Grand Opera House last week, met with great success, business improving with every performance. This week Romeo and Juliet and Richard III. to large advance sales. From present appearances Creston Clarke will remain here for several months. There is now under consideration a plan to reduce the size of the Grand Opera House so as to make it more acceptable for dramatic entertainments, for in its present shape it is too large for many combinations. The change would prove profitable.

The People's Theatre has a good attraction in The Cotton King. The Country Circus follows March 2.

The old Arch Street Theatre, now closed, but at one time one of the standard theatres of the country, will be sold at public auction March 25. Rice's 182 will be the stellar attraction this Summer at the popular seaside resort, Atlantic City.

The Little Detective, with Mamie Gilroy and the excellent stock company of George Holland, is an attractive feature this week at the Girard Avenue Theatre. Divorce week of March 2. The comedy-drama of Philopene, the property of the late Myra Goodwin, written by Ed E. Kipper, will receive its first representation here March 5.

Bonnie Scotland holds the week at the National Theatre to good patronage. It presents a pretty story, good company, and handomely staged, attracting by its many features a large weekly business. The Garrick company in Thrill follows week of March 2, in place of Joseph Ott in The Star Gazer.

Dave Hayman, manager of An Artist's Model, arrived in town on Saturday and surprised his many friends by his youthful appearance, having purchased a crop of jet black hair. When seen here last, month his hair was gray in hue, which, as everybody remarked, gave him a distinguished air. But alas! what a change!

Captain Herne, U. S. A., with Joseph J. Dowling and Myra Davis, is at Forepaugh's Theatre this week. A Woman of the People comes March 2.

N. S. Wood opened to-night at the Standard Theatre for two weeks' stay. Out in the Streets, nicely staged, attracted a good opening house. The Orphans of New York is on for the second week. This house is doing a uniformly good business, and the bookings are: March 9, White Rat, followed by Slaves of Gold, Florence Bindley, Old Tennessee, The Plunger, Charles L. Davis, Lost in New York.

Dumont's Minstrels at the Eleventh Street Opera House continue to fair returns, the new burlesques being Oh! My Eyes or Fighting in Texas, and Dr. Swine Tax.

We are awaiting with pleasure the arrival of Theodore Thomas' Orchestra, who will give two concerts at the Academy of Music March 18, 19.

The new Lafayette Square Opera House, Washington, D. C., of which John W. Albaugh is the proprietor, closed a contract with Nixon and Zimmerman by which they control or have an interest in the theatre, all of which is in the interest of the pool. No one manager assumes any risk in a financial way, but paves the way for mutual interests, good bookings and savings in percentage.

John L. Stoddard, the popular and famous lecturer, has secured time at the Academy of

Music in April for a series of new stereopticon views.

The bookings of the Broad Street Theatre for the rest of the season include E. H. Sothern, John Hare, the Bostonians, Duse and Joseph Jefferson. The Mask and Wig Club with their new burlesque have the week of April 6, tickets as usual commanding a premium.

Fred Zimmerman, Jr., has been appointed press agent for The Shop Girl that comes here next week.

A Midnight Bell with Digby Bell and Laura Joyce, under the management of Duncan Harrison, comes to the Park Theatre March 23.

The Fleishman heirs are having a lively time. Bertha Fleishman being dead, the will of her late husband and owner of the Park Theatre becomes operative. One fourth of his entire estate is bequeathed to charitable institutions and it is very likely the theatre will very shortly be sold. There is a mortgage of \$65,000, held by Robert Fullard (Annie Pixley estate) and the property is assessed at \$85,000. Theatrical managers and speculators who are laying low for a bargain will be left out in the cold. I know of a bid of \$200,000 ready at any time to ratify the sale. The property cost \$175,000 under the old building inspection law.

S. FERNBERGER.

BOSTON.

Many Changes of Bill at the Hub—Benton's News and Personal Gossip.

[Special to The Mirror.]

BOSTON, Feb. 24.

More changes of bill than usual divide interest of Bostonians to-night. The opera still remains of striking interest and the receipts of the other houses have diminished as a result.

John Hare presented The Notorious Mrs. Ebb-smith for the first time in Boston, and Julia Neilson divided honors with the star.

The Gay Parisians opened a long run at the Museum, and judging from indications the season will be most successful.

Stuart Robson's engagement in Boston opened at the Park, a new house for him to appear at. Mrs. Ponderbury's Past scored a hit.

The Martinou Boucault combination opened at the Bowdoin Square with a change of bill to-night, and revived The Lights of London with great success.

Down in Dixie provided sensations enough to satisfy the most fastidious patrons of the Columbia to-night.

H. M. S. Pinafore and Cavalleria Rusticana are proving an extremely popular double bill at the Castle Square.

This is the last week of the engagement of Julia Marlowe Taber and Robert Taber at the Hollis Street Theatre. The engagement has been a great success.

Madame Sans Gêne is to have a five weeks' run at the Boston. It has scored quite a hit and promises greater success for the weeks to come.

The Grand Opera House opened to-day under a new management, a continuous variety bill supplemented by two performances of My Partner.

Florence Elene has permanently retired from the stage.

The stockholders of the new Music Hall company have re-elected their officers.

Maggie Turner, a stage-struck young woman, was arrested charged with the larceny of a watch which she said she stole to get money to buy tight with.

Mr. and Mrs. E. H. Crosby gave a delightful reception to John Hare at their residence on Mount Vernon Street on Feb. 12. The gathering was large and fashionable, and many of the most prominent theatrical people now playing in Boston were present.

The managers of the bicycle show had considerable trouble last week. Frank Hill was taken into custody for debt, and Maze Edwards was brought before the United States authorities for sending anonymous postal cards to fashionable people asking them to make appointments at the show.

The court has reserved its decision in the case of the Alcazar Music Hall company.

Vincent Featherstone, ticket agent of the Hollis Street Theatre, had a narrow escape from suffocation by gas at his home on Clarendon Street, last week.

The expenses of the Cadet theatricals were about \$13,000, while the profits were \$23,000, making a total of receipts for the week of \$36,000.

Mrs. May Pierce and Alice Pierce are to bring a suit against Charles H. Hoyt for \$1,500 salary because they were discharged from the Contented Woman company.

Charles S. Elliott reopened the Grand Opera House to-day, and the place was packed with a continuous show and drama.

The Sunday Protective League officers talk of instituting proceedings because the Abbey and Grau company were allowed to give The Damnation of Faust in oratorio form on Sunday night.

Plans are being drawn to enlarge the Columbia.

JAY BENTON.

WASHINGTON.

Duse's Successful Opening—A new Managerial Circuit Established—Notes.

[Special to The Mirror.]

WASHINGTON, Feb. 24.

Little Christopher pays a return visit, and once more proves the strong drawing card. All-n's Grand Opera House is crowded, and handsome and talented Theresa Vaughn appears in the title-role and Willie Collier in the principal comedy part. Both were repeatedly encored. Alexander Clark, Harry McDonough, Henry Leoni, Louise Allen, Yolande Wallace, Bertha Waring, and Pauline Train make hits. The production is still notable for its rich and handsome mounting and costuming and a large and well drilled chorus. Grand opera season follows.

Mr. and Mrs. Ross Whytal in For Fair Virginia, an interesting dramatic romance of the South, commenced a week's engagement at Albaugh's Lafayette Square Opera House to a large house, who strongly testified their appreciation of the play. The stars in the principal roles received marked recognition for work of a strong character. An excellent company was seen in support. Prof. Herrmann comes next.

Hoyt's A Trip to Chinatown has a very large following at Rappley's new National Theatre. The musical features are bright, new and pleasing. Harry Connor, George Richards, Julius Witmark, Harry Gilfoil, Geraldine McCann, Sadie Kirby, Myra Morella, Josie Shalders and Madge Dean were all seen to excellent advantage. De Wolf Hopper in Wang follows.

Primrose and West's opening at Rappley's Academy of Music to-night was before a crowded auditorium. George Wilson was extremely funny in his up-to-date monologue. Human Hearts comes next.

Hyde's Comedians opened a return engagement at Kernan's Lyceum Theatre to a large house. Helen Mora's reappearance with the company was the occasion of a big turn out of

the local lodge of Elks. Rose Hill's English Folly company follows.

David Garrick and Barbara was presented by the Carroll Institute Dramatic Club at Albaugh's Lafayette Square last Tuesday for the benefit of the Institution. The house was packed, and the performance an enjoyable one. Anita Hendrie, the only professional in the cast, played the title-role in Barbara and Ada Ingot in David Garrick, and scored a pronounced success in both.

The success of Duse here last week was so pronounced that an extra performance of Camille was called for, and five performances were given here instead of four as originally intended.

Memories of the famous Swiss Bell Ringers of the past were revived during the past week when Mrs. Fred G. Berger, wife of the manager of Sol Smith Russell and one of the original members of the Berger Family of Bell Ringers, presented their old time act for the benefit of St. Andrews' Episcopal Church of this city. Mrs. Berger appeared, assisted by her son and a number of young ladies of the church. This is the first time these bells have been rung since the closing of the concert tour of the old Berger Family, when the present successful star, Sol Smith Russell, was a character impersonator with that organization. The close of that tour was in 1879, on the commencement of Mr. Russell's initial starring tour in Edgewood Folks. The bells were then locked up, and have not been rung till three weeks ago. This church contains a window over the chancel in stained glass, just finished at a cost of \$8,000, presented by Manager Fred C. Berger as a memorial remembrance of his little girl, who died eight years ago. It represents the Saviour welcoming little children, and little Miss Berger's pretty and winning face, upon whose head the hand of the Saviour rests, is perpetuated in oil.

Manager John W. Albaugh, of the Lafayette Square Opera House of this city and the Lyceum Theatre, Baltimore, completed negotiations during the week with Nixon and Zimmerman, managers of theatres in Philadelphia, Pittsburg and Brooklyn, whereby a theatrical circuit will be established, including all these cities, the same attraction being secured for each city in succession. The arrangement is for the mutual benefit of the managers and does not involve any change in the control or management of either of Mr. Albaugh's theatres.

The Philadelphia Produce Exchange, who will come here this week on their annual visit, have secured 300 seats for Tuesday night's performance of Little Christopher at Allen's.

Sousa's Band come to the Lafayette Square on Sunday, March 22 instead of May 22 as the types last week had it.

Thomas A. McKee, for the past seven years associated with Robert Downing as business manager has severed his connection, through a change in managerial relation, and by special arrangement assumes the business management of Moreska, dramatic soprano, who in conjunction with Alf-edo Gore, pianist, will give a number of concerts under the direction of R. Coley Anderson.

The house for the fourth concert of the Boston Symphony Orchestra series at Metzerott's Music Hall, Tuesday, is practically sold out. Fraulien Milka Ternina will be the soloist.

David Towers is striking it rich in his new venture, The Ice Palace Skating Rink at Convention Hall. Nell Burgess warmly congratulated his former manager on his success.

Minnie Madden Fiske comes to Allen's Grand Opera House the week of March 16.

Dr. Loyd Cook, spiritualistic medium, occupied Allen's Sunday night, drawing a good house.

Bob Fitzsimmons joins Reilly and Wood's Big Show at Hyde and Behman's in Brooklyn March 2.

JOHN T. WARDE.

BALTIMORE.

May Irwin's Cissie Fitzgerald—The White Slave and Other Attractions.

[Special to The Mirror.]

BALTIMORE, Feb. 24.

One of the most popular comedienne who visits this city, and one whose sojourns are looked forward to with genuine pleasure, is jolly May Irwin. She appeared to-night at Harris' Academy of Music to a large house, and as the Widow Jones had her audience under perfect control. Miss Irwin is surrounded by a good company, including John C. Rice, Jacques Kruger, Joseph M. Sparks, George W. Barnum, Evan Gamble, Roland Carter, Ada Lewis, Lucy Cohen, Kathleen Warren, Lillian Heckler, Agnes Milton, Mable Power and Margery Teal. Next week, Grand Italian opera.

Cissy Fitzgerald, with her inimitable wink and co-kney dialect, caught the boys at Ford's Grand Opera House, where she is presented for the first time to our public through the medium of The Foundling. Thomas Burns as Major Cotton does a fine piece of character work. S. Miller Kent is agreeable as Dick Pennell, and the others in the cast are all competent. John Hare will follow.

The patrons of the Holiday Street Theatre crowded the house to enjoy a production of Bartley Campbell's The White Slave, which is presented under the direction of his sons, Robert and John B. Campbell. They have given the play a very good cast, staged it well, and as it is a popular story, should do business with it. Next week, Gus Hill's Novelities.

George A. Schiller, who does such clever work in The Passing Show, has an offer to create a part in a burlesque about to be produced in Boston.

William Morris left the Lost Paradise company Saturday night. He is to star in a production of Michael Strogoff.

Ella Hawkins and Thomas Reynolds also resigned from the Lost Paradise company. The place of the first will be taken by Nellie Calahan, formerly of Northern Lights, and that of the latter by Oscar L. Figman. William Morris will be succeeded by James Horne, late of In Sight of St. Paul's.

Manager Kernan is going to run comedy at the Howard Auditorium for a Summer season. He is engaging a high-class company having already signed Fred Bond, Thomas Reynolds and several others. His aim will be to produce modern comedy in good style. There will be no opposition at the other houses and the public will certainly patronize a good entertainment.

Manager Charles E. Ford, of Ford's Grand Opera House, will produce light opera at Arlington Park during the Summer season.

Next week at Harris' Academy of Music will be heard grand Italian opera by the Abbey, Schoeffel and Grau Grand Opera company.

Anna Boyd occupied a box at the Howard Auditorium Saturday evening. She is visiting friends in the city.

William Gillette, of Too Much Johnson, is an enthusiastic wheelman. He had splendid weather for the sport last week, and by this time has, no doubt, explored the innermost recesses of our famous Druid Hill Park.

Charles J. Bell, Mrs. Bell, Ben Hendricks, Robert Hickman, W. Hull Crosby, and a num-

ber of others have formed a skating party at the ice rink nearly every day during the past week.

Rhea returns to Albaugh's Lyceum Theatre next week, when she will appear in Nell Gwynne. Her first visit earlier in the season was a success that fully justifies her early return.

John L. Stoddard, the lecturer, drew large audiences to the Lyceum Theatre last week.

Annie Meyers is considering an offer from George Edwards to go abroad next season and join one of his companies. When Lillian Russell was here a few weeks ago she spoke of the success that Annie Meyers had achieved in London in The Queen of Brilliants, and frankly said that she should have remained there.

A sacred concert at Harris' Academy of Music last night was largely attended, it being for the benefit of the Maryland Hospital for Women's Diseases.

HAROLD RUTLEDGE.

CINCINNATI.

The Venerable Henry Bowe III—Notes and News of Current Attractions.

[Special to The Mirror.]

CINCINNATI, Feb. 23.

The Walnut Street welcomed Frank Mayo in Pudd'nhead Wilson with an enthusiastic audience. Mark Twain's romantic story has been woven into a play that appeals to the hearts of all. The supporting company was an excellent one. Underlined is Minnie Madden Fiske.

The Grand has a Fatal Card, one of the best melodramas of recent years. It has been some time since a similar attraction has been produced at this theatre and the good points were heartily applauded. The cast includes George Alison, Clarence Holt, Henry Herman, J. A. Moray, Alice Athelston, Jessie Stone and others. Olga Nethersole follows.

The White Squadron attracted immense audiences at Henck's Sunday afternoon and evening. The company is above the average.

Little Miss Nugget is the attraction at the Auditorium. Leda Mitchell assumes the title role.

Henry Irving's receipts at the Grand last week were unprecedented and the greetings extended to him and Miss Terry were most cordial. Mr. Irving on several evenings was forced to make speeches in response to the enthusiastic call from his audiences.

Madame Albani sings in concert at the Pike Wednesday evening.

Ellen Beach Yaw, she with the voice of many octaves, is announced for a concert at the Pike March 5.

The Three Spinners, an original comic opera by Sol W. Brady, is undergoing rehearsals at the Pike, where it is to be performed on March 17 under the auspices of the Home for Incapables.

Last Friday night at People's Manager Fennessey and Al Thayer participated in the performance—the occasion being the annual benefit of the U. R. of the K. of P.

Henry Howe, of Henry Irving's company, is lying seriously ill at the Burnett House. THE MIRROR recently gave a sketch and picture of the venerable actor.

WILLIAM SAMSON.

CLEVELAND.

Olga Nethersole at the Euclid—Attractions at Other Houses—Gossip.

[Special to The Mirror.]

CLEVELAND, Feb. 24.

The inclemency of the weather the past week played havoc with the box office receipts, but the outlook this week is brighter.

At the Euclid Avenue Opera House Olga Nethersole is appearing in Camille, in which she was seen last year, but at that time she was practically an unknown quantity, and the business was not what it should have been. Miss Nethersole was welcomed to-night by a very large and fashionable audience, who showed their appreciation by frequent applause. The supporting company is a strong one. Denise will be given to-morrow night. For the rest of the week Carmen will hold the boards. Next week will be divided between Stuart Robson and Northern Lights.

A Naval Cadet, with James J. Corbett in the stellar role and the cast including McKee Rankin and other clever people, succeeded in packing the Lyceum Theatre to-night. Both play and actors were well received. There will be three more performances of A Naval Cadet. George W. Monroe plays a return engagement in A Happy Little Home, opening Thursday evening for the rest of the week, followed by Robert B. Manell in repertoire week of March 2.

The Span of Life is the week's attraction at the Cleveland Theatre, opening to-night to a big house. Next week, Hopkins' Trans-Oceanics. Flynn and Sheridan's City Sports company drew large houses at the Star Theatre both performances—afternoon and evening. Irwin Brothers' Big Show follows next week.

Madame Albani, who was advertised to appear at Music Hall to-night was *non est*. For some unexplained reason her manager telegraphed that the concert would have to be postponed, but specified no date for the concert.

Franz Ondricek, the Bohemian violinist, will hold forth at Music Hall, Tuesday evening, March 3.

WILLIAM CRANFON.

ST. LOUIS.

Hopkins' New Theatre—Four Matinees at the Hagan—Current Bills—Notes.

[Special to The Mirror.]

ST. LOUIS, Feb. 24.

Clara Morris opened in Raymond at the Olympic Theatre last night. Article 4 and Camille will be produced later in the week.

Northern Lights was seen for the first time here last night at the Grand Opera House, and was well acted by a strong company. Some picturesque and elaborate scenery is used in its production.

To-night Richard Mansfield is the attraction at Hagan's Opera House, and Charles Henry Meltzer's new play, The Story of Rodion, the Student, is being presented for the first time here. The attendance is very good. During the week Prince Karl, The Scarlet Letter, Beau Brummel, A Parisian Romance, and Dr. Jekyll and Mr. Hyde will all be produced. There is a large advance sale, and a brilliant engagement is expected.

Charles L. Davis in Alvin Joslin played to two big audiences at Havlin's yesterday.

The Jay Strawn de Selva's Dramatic company that was stranded out in Missouri some few days ago gave a performance at the Pickwick Theatre last Saturday night.

Commencing next week the Hagan will give a matinee performance on every Monday thereafter, making four matinees each week, viz., Sundays, Mondays, Wednesdays and Saturdays. It will be the only theatre in the city giving a

Monday matinee. The extra matinee was added because of the good matinee business they have been having this season.

Arthur Gesserich, treasurer of the Hagan, announces that he will take his annual benefit Monday evening, March 16 with The New Boy as the attraction. W. E. Mantz, treasurer of the Olympic Theatre, will also take a benefit the same night, the occasion being the return engagement of A. M. Palmer's company in Trilby.

In Nat Goodwin's company at the Grand Opera House last week was Miss Ethel Brown, a St. Louis girl. She acted the part of Liza in the In Mizoura cast, and was enthusiastically applauded.

Several changes were made in the cast of the Delmonico's at Six company after last Saturday night's performance. Charles Stein and Ollie Evans retired from the company. G. F. Hall took the part previously played by Mr. Stein, and G. T. Williams resumed his old part, recently played by G. F. Hall.

The curtain went up late at the Grand, last night, owing to a delayed train. The audience was large.

Manager Ward of Delmonico's at Six is negotiating with Len Beasley to take Ollie Evans' place. Ollie Evans, Rena Grove and George Stein will join Fields and Hanson's Trolley company at Indianapolis next week.

The McCormack-Kilgen Real Estate Company, representing the Tristate Amusement Company, have leased a lot of ground fronting 58 feet 9 inches on the South side of Locust Street in the middle of the block, between Ninth and Tenth Streets, just across the alley from the Century Theatre building now in course of erection. It was cleared of the old buildings last Fall, in order to erect a hotel on the site, but as the Century Theatre has been leased to Hayman and Davis for high-class attractions, the present arrangements were made in order to have a continuous performance house in close proximity under the management of Colonel J. D. Hopkins. It will be known as Hopkins' Theatre, and will have an Olive Street entrance. The theatre will be complete and elegant in all its furnishings, walls and ceilings fireproof, and ample exits. It will also have a cooling plant for use in summer. The class of entertainment will be of a high grade, and the company will include some of the best stock actors in America. Arrangements have been made with Mr. Palmer, Mr. Frohman and others for securing the best and most successful plays on royalties. Mr. Hopkins will also play the best native and foreign vaudeville attractions. The theatre will be completed by the first of next September.

W. C. HOWLAND.

PITTSBURG.

The East End Theatre Company Gets a Charter—New Bills—Items.

[Special to The Mirror.]

PITTSBURG, Feb. 24.

Andrew Mack in Myles Aaron was greeted to-night at the Biou with standing room only. Next week, The Span of Life.

Robert Hilliard and his admirable company in Lost—24 Hours and The Littlest Girl were received to-night at the Duquesne by a large and fashionable audience. Thomas Q. Seabrooke follows.

The bright, breezy and interesting comic opera, The Prince's Bonnie, attracted a large and fashionable audience at the New Grand to-night. Next week, The Fatal Card.

Palmer Cox's Brownies drew a crowded house at the Alvin, and scored an emphatic success. This is souvenir night. Ada Rehan and Daly's company follow.

The Pittsburgh Orchestra management have secured Emma Juch for 27.

Prof. Simeon Bissell, director of music at Curry University of this city, has nearly completed his new opera, Lucilia, which is to be produced at the Duquesne Theatre week of April 29. The work will be presented under the direction of Frederick Dixon, and rehearsals are to begin early in March.

Nat C. Goodwin will return here in March with In Mizoura. The announcement is welcomed by the playgoers of this city.

The Lewis Comedy company remain another week at the East End Theatre.

The East End Theatre Company received a charter from the Governor, the company being capitalized at \$120,000.

JOSEPH CROWN.

OUT-OF-TOWN OPENINGS.

[Special to The Mirror.]

JAYNESVILLE, Wm., Feb. 24.—The Sackitt-Porter company played at the Opera House Friday and Saturday to packed houses. S. R. O. sign displayed each night.

ST. PAUL, Minn., Feb. 24.—The Last Stroke made an extraordinary hit here to-night. Every seat in the house was occupied and the audience was wild with enthusiasm.

OMAHA, Neb., Feb. 23.—Alexander Salvini closed an engagement at Bond's Theatre last night to the largest receipts taken in at any theatre in Omaha. The house was jammed at each performance.

WATERBURY, Conn., Feb. 24.—Margaret Mather and her excellent company were enthusiastically received at her opening here to-night in Romeo and Juliet.

C. F. CASWELL.

MR. GILMORE'S STATEMENT.

William J. Gilmore writes: "The statement in THE MIRROR that the removal of Trilby from the Chestnut Street to the Park in Philadelphia caused a drop in the receipts is incorrect. The receipts for the two weeks it played there were over \$15,000, which, in view of the fact that it had already played two weeks at the Chestnut, may be considered good business. Another statement that lacks the element of truth is the assertion that Arkins and Tyler claim to have an option on the lease of the Park. The firm referred to have entered into a contract with me to use six weeks of the Spring season at the Park, with the privilege of four weeks more. This is all. There will be no change in the ownership or management of the theatre. Finally, in reply to the inquiry as to 'what right a term lease was given without the consent of the heirs under the will,' I would say that such contingency was fully covered by the late Israel Fleischman, who, by his will, placed this and other matters respecting the same in the hands of the Chestnut Street Trust Company, and fully covered and protected by special clauses in the will such emergencies as are now being met."

CHORUS GIRLS SUE MR. ARONSON.

May Chatterton, Leone Leslie and Kitty Thorne have brought suit against Henry B. Sire and Rudolph Aronson for a season's salary on the ground that having been engaged for the run of Gentlemen Joe they were dismissed without reason. Mr. Aronson said last night to a MIRROR reporter that the women had been found incompetent and after a few performances had been discharged. They were not entitled to any more money than they received from him. He will contest their suit.

TO BE MARRIED IN MAY.

Henry Clay Miner, the well-known manager, and Annie O'Neill, the leading lady of W. H. Crane's company, will be married early in May. Mr. Miner met Miss O'Neill in Washington a year ago, and paid her a good deal of attention. He later met her in London, and crossed the Atlantic with her and her mother. To a MIRROR man Mr. Miner said yesterday: "Miss O'Neill will retire from the stage at the close of her engagement with Mr. Crane in April, and we shall be married shortly afterwards. I thought it was a good thing for me to do. I have a big house and no hostess to receive my friends, so I convinced Miss O'Neill that she ought to share my home." Miss O'Neill was born in Scotland twenty-five years ago. She has lived with her mother and sister in Brooklyn for a number of years. She first appeared as an actress eight years ago, with Harrigan's company. Then she joined Mansfield's company, and afterward supported Salvini. She has been with Crane's company five years.

TESTIMONIAL TO THEODORE THOMAS.

Rudolph Aronson, chairman of the committee in charge of the testimonial to be tendered Theodore Thomas on March 29, has received from Tiffany and Company the design for the big silver punch bowl which will be presented to the famous leader on that occasion. The handles of the bowl are fashioned in the shape of violin arms. From each side of the bowl protrude the graceful necks of swans, symbolic of Lohengrin, Mr. Thomas' favorite opera. On one side of the bowl are chiselled the heads of Wagner, Beethoven and Theodore Thomas.

EDDIE FOY TO STAR AS MISS BROWN.

Eddie Foy will be starred in The Strange Adventures of Miss Brown by W. A. Brady, who has bought the rights to the piece for fifteen weeks from J. M. Hill. The tour will open on March 16, in San Francisco. Mr. Foy has begun to study the part, and yesterday Manager Brady received several photographs of him in the grotesque female disguise of the last two acts. Next season Foy will be under Brady's management in a new farcical comedy.

MOUNTAIN HIGH RECEIPTS.

The receipts for The Heart of Maryland at the Herald Square Theatre on Washington's Birthday were the largest "takes" of any theatre in the city. At the matinee, \$1,865 came into the box-office. In the evening, \$1,925 poured into the coffers, making the total for the day, \$3,790.

OBITUARY.

Paul Allen, of the well-known variety team of Lester and Allen, died on Sunday last in Bellevue Hospital of alcoholism. He was about forty-five years old. His real name was Paul Keys. Billy Lester, his old-time partner, died about six years ago. They were once familiar and favorite performers in the best variety houses, and their sketch, called Two New Sports in Town, was one of the hits of the day. Together they managed a minstrel company which was fairly prosperous as long as the partners kept their heads. It was with this organization that John L. Sullivan made his theatrical debut, appearing in Roman statuesque poses of classic models. When Lester died, Allen sank slowly but surely to the very depths of the variety profession. For a while he was successful with a monologue turn called The Mayor of the Ohio River. Vice got the better of him, and before long he found it impossible to secure an engagement even at the lowest variety dives. He took to redefining prizes fights and sparring bouts, and of late had abandoned all hope of ever regaining his position in the theatrical business. The Actors' Fund have taken charge of his body, which will be sent to Baltimore to-day. The funeral and burial will be from that city.

Lucie Freisinger, one of the leading actresses of the Irving Place Theatre, died suddenly Tuesday night of heart disease. She was taken ill at the theatre on Saturday night while dressing for the matinee, and went home. It was thought she was better on Tuesday when the fatal attack came. The deceased was born in Vienna twenty-seven years ago, and she once won a prize for beauty in that city. She made her debut at the Stadt Theatre, Hamburg, five years ago, and then played leading female parts at the Volks Theatre, Vienna, for two years. Manager Coniet, of the Irving Place Theatre, this city, engaged her to come to New York for similar work, and her first appearance was two years ago as Magda. The young actress was a universal favorite. She was buried on Thursday last, the funeral services, which were largely attended, taking place at the Church of St. Francis Xavier.

Edgar W. Nye, the well-known humorous writer, was stricken with paralysis on Feb. 18 at his home near Asheville, N. C., and died on Saturday. Mr. Nye contributed two pieces to the stage. The C-d produced about four years ago by Thomas Q. Seabrooke, and The Stag Party, written in collaboration with Paul M. Potter and produced recently by A. M. Palmer.

Mrs. Hugo Von Elsner—mother of Marie Eugenie Von Elsner or "Litta," the singer who died five months ago—died in Bloomington, Ill., on Feb. 13. Her daughters, Emma and Byron, are well known in musical circles in this city.

GOSSIP.

The Washington's Birthday receipts of The Governor of Kentucky at the Fifth Avenue Theatre are said to have been \$15,800.

The English adaptation of Mein New York will be made by the author, Adolph Phillips. As soon as Manager Bleiman secures the manuscript he will begin to select his cast. It is said that he is trying to secure the Russell Brothers, the well-known Irish serving-girls.

The Passing Show company rest this week in New York, and will open again on March 2 at the Amphion in Brooklyn.

A son was born to Paul and Alma Aiken-Mathews, Feb. 15, in this city.

It is announced that William S. Harkins, Hudson Liston, Nance O'Neill and Mrs. Owen Marlowe have retired from The Land of the Living company.

Rose Beckett, who was successful in arranging the dances in Gentlemen Joe, has completed the preparation of the dances for Margaret Mather's production of Romeo and Juliet.

Charles E. Evans is back once more in New York, after arranging for a Western tour of Pudd'nhead Wilson extending far into the summer.

The Primrose and West Jubilee at the Garden Amphitheatre promises to be a big success. The advance sale already amounts to \$1,500. A magnificent program will be issued for the occasion giving a history of minstrelsy from its infancy to the present day.

A. S. Kingsley, who joined the Bostonians early in the season and was forced to resign on account of peritonitis, is again ill, and will shortly undergo a second operation.

T. B. Howard, agent for Clifton and Middleton's Dramatic company, is seriously ill at the Adams House, Brownsville, Pa. He is being well cared for.

Manager W. A. Drowne, of Plattsburg, N. Y., is in town looking attractions for next season.

Manager Jacob Lift will add another to his list of strictly American productions next month, when Tammany Tiger, a new play dealing with some hitherto unexploited features of metropolitan life, will have its first presentation. The author is H. Gratian Donnelly. Several decided novelties are said to give the new play a marked individuality, and one of the scenes in particular, it is declared, will possess features never before presented on the American stage. Special scenery and effects are already under way, and a good company will be seen in the production.

The rumor that M. A. Kennedy and Beatrice Moreland are to be married is denied. Mr. Kennedy telegraphed to THE MIRROR yesterday: "It has no foundation," and Miss Moreland also sends word to the same effect.

Lewis Morrison continues to enjoy very large receipts on his tour.

W. S. Harkins at liberty. Address MIRROR.

MATTERS OF FACT.

Jerome Sykes is engaging principals and chorus for Summer opera to be given in a large city where Summer opera is not in vogue. The venture should be successful; the city selected is a hustling and thriving place.

Canary and Lederer will sell the rights, costumes, scenery and the entire effects of The Passing Show to responsible parties. This travesty has toured the country most successfully the past two seasons.

Will E. Gant wishes a position as local manager of a theatre on a percentage.

Carl St. Aubyn, who scored a hit as Jimmie Appetite in The Cotton King company, is at liberty for the balance of the season.

A bright, breezy, up-to-date, farcical comedy, with good strong parts for twelve musical comedians, can be inspected at the Empire Theatre, Exchange, 1608 Broadway.

Opera singers desiring a pleasant Summer engagement should communicate at once with Manager Charles La Marche, of Hailnorth's Garden Theatre, Cleveland, O.

Harry Bernard, having secured the sensational melodrama, The Midnight Special, will place it on the road with a strong company and elaborate effects. He is looking the attraction in three nights and week stands, and may be addressed at 57 Rose Street, Newark, N. J.

Robinson's Opera House at Cincinnati can be rented for next season, upon application to the agent, John D. Davis, 164 Penn Street, Cincinnati, Ohio.

Leveson and Golden, who are booking the Paw-tucket Opera House at Pawtucket, R. I., have secured among others the Bostonians and Trilby for this theatre. They have open time for the balance of the season. Their offices are at 1308 Broadway.

A. R. Frather, a first-class violinist of seven years' experience with road attractions, wishes to locate as band or orchestra leader, and may be addressed at Bristol, Tenn.

Adelle Farrington, the well-known prima donna, is disengaged and invites offers for the balance of this season or for Summer engagements of comic opera.

Frank Casey continues to make a big hit as Papat, in which role he has appeared the past three seasons. He has not signed for next season.

A baggage car, 65 to 70 feet long, is wanted by "Manager F." care this office. The car must be in good order.

R. B. Mantell wants a leading heavy man capable of playing Claudius, Iago, and other parts in his repertoire. He should be addressed as per route in MIRROR.

Robby Gaylor, when he closes his season the latter part of March, will leave for London. During his stay on the other side he may be addressed at Piccadilly Mansions, London, W.

One of the most fashionable Summer resorts playing comic opera is Hailnorth's Garden Theatre at Cleveland, O. Manager Charles La Marche advertises for first-class people to produce all the latest and popular operas.

In the Tablers' revival of She Stoops to Conquer, Edmund Lawrence, by his original and droll performance of Tony Lumpkin, has made a distinctive hit. Mr. Lawrence is an extremely versatile legitimate comedian.

Thomas G. Moses just completed the scenery for the New Valentine Theatre, Toledo, Ohio. Manager Roda is greatly pleased with Mr. Moses' work.

Jessie Mae Hall still continues to do a big business in the West. Her play, The Princess of Patches, by Mark E. Swan, has proven a go-everywhere.

Lillian Stillman is at liberty for eccentric comedy business. She may be addressed at 559 West Thirtieth Street.

The Grand Opera House is the new house at Oklawaha, Ill., and was opened Feb. 6. It has a seating capacity of 600, and a stage 22 feet by 50 feet. Managers Moor and Hutchins are now booking the theatre for next season.

Charles M. Collins has captured the entire Southern press by his artistic and faultless portrayal of the role of Iago, in the support of Edwin Ferry.

Caroline Hamilton, who is in Europe, may be addressed care Morgan, Hayes and Co., bankers, 31 Boulevard Haussmann, Paris, France.

Open time may be had at the Academy of Music, Jersey City, N. J., by applying to Frank Henderson.

The Columbia Rowing Club, of which the writer is a member, gave a large theatre party at the Empire Theatre on Washington's Birthday.

BORN.

ADKIN.—A daughter to Mr. and Mrs. Thomas F. Adkin, on Feb. 16.

CRIMMINS.—A son to Mr. and Mrs. Crimmins, in Detroit, on Feb. 14.

OBERLE.—A son to Mr. and Mrs. Thomas Oberle, at Tarrytown, N. Y., on Feb. 15.

MATHEWS.—A son to Paul and Alma Aiken-Mathews, in New York, on Feb. 15.

MARRIED.

HILL—SIRADO.—At Chicago, on Feb. 17, Ani Sirado to Harry Hill.

DIED.

ALLEN.—On Sunday, Feb. 21 at Bellevue Hospital, New York city, of heart failure, Paul Allen (John Waldron), age 44 years.

LELAND.—At Cleveland, Ohio, Jackson Leland, aged 77.



Youthful Tim Mfg. Co., Rochester, N. Y.
Send 4c. postage for the Art of Making Up.

HOUSTON HEIGHTS SUMMER THEATRE HOUSTON, TEXAS.

Wanted for the above, people for stock co., two plays each week, lady principals, soprano, mezzo, and alto voices; also a few good voices for the chorus, one who can do serpentine dance; gentlemen for juveniles who can sing tenor, baritone, and basso, who can play parts; two singing and dancing comedians; all must do specialties. A good stage manager, with manuscripts. To such who will work for a fair Summer salary, can offer you a pleasant Summer engagement. Season opens in May. Send lowest salary in first letter. Address until April 1, B. MENDELSON, 23 Camp St., New Orleans, La. No fares advanced.

P.S.—Can use a leader who can arrange.

REED

I have used Dr. Warren's Troches and can say they proved of great benefit to my throat and vocal cords, and deem them of great value to all public speakers.

ROLAND REED.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per line. Quarter-page, \$1.00; Half-page, \$1.50; One page, \$2.00.
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Manager's Directory cards, \$1.00 per line for three months.
Reading notices (marked "A" or "B") 50 cents per line.
Charges for inserting portraits furnished on application.
Back page closed at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.
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One year, \$2.00; six months, \$1.25; three months, \$1.00. Payable in advance. Single copies, 10 cents.
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NEW YORK, - - - FEBRUARY 29, 1896

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

AMERICAN.—BURMAN, 8 P. M.
BROADWAY.—ROBIN HOOD, 8:15 P. M.
EMPIRE.—MARRIAGE, 8:15 P. M.
GRAND.—A MIDSUMMER NIGHT'S DREAM, 8 P. M.
GARRICK.—THE SQUIRE OF DAMES, 8:15 P. M.
HOYT'S.—A BLACK SHEEP, 8:30 P. M.
HERALD SQUARE.—HEART OF MARYLAND, 8:15 P. M.
HERMESTEIN'S OLYMPIA.—EXCELSIOR, JR.
KEITH'S UNION SQUARE.—VAUDEVILLE.
KOSTER AND BIAL'S.—VAUDEVILLE, 8:15 P. M.
LYCEUM.—THE PRISONER OF ZENDA, 8:15 P. M.
PALMER'S.—FOR THE CROWN, 8:15 P. M.
SANFORD'S.—NEW RAINMAKERS.
STAR.—THE WAR OF WEALTH.
TONY PASTOR'S.—VAUDEVILLE.

BROOKLYN.

AMPHION.—RHEA.
COLUMBIA.—TOO MUCH JOHNSON.
MONTAUK.—OTIS SKINNER.
PARK.—GEORGE C. MILN.

ROBOKEN.

LYRIC THEATRE.—SOWING THE WIND.

TO ADVERTISERS.

Patrons of THE MIRROR are notified that all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office. Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Friday.

THE HAT AGAIN.

One of the curiosities of the public side of the theatre is the renaissance of the woman's hat question at unexpected times. Last season there were out-of-town managers who, by means of notes on the programmes, politely requested women to remove their head gear, and some success attended those isolated attempts to make the prevailing fashions in hats subordinate to the play. In New York, for at least two seasons, a growing tendency on the part of the most happily endowed women in the best theatres to remove their head covering when safely in their seats has been noted. In fact, it is true that the handsome women one now sees at a play are unbonneted; and the example of these ornaments of their sex must in time bear general fruit. Quite evidently, at least in the metropolis, the time will come when women who are notably unhandsome will not wish to call attention to their lack of beauty by wearing hats, because all their better-seeming sisters will appear bare-headed, or at least with the slightest of head adornment, and the contrast will be too marked for the comfort of those who offend by wearing monumental or striking millinery.

Within a week, as suggested, this question has been taken up, discussed and adjudicated upon by widely separated parties and strikingly different authorities. Two of the most distinct of these only will be noted. One of them is a District Court Judge in Denver, JOHNSON by name, who approved an order sought by the assignees of the best theatre in that town, the Tabor Grand Opera House, requiring that women who attend performances there shall hereafter remove their hats or bonnets. The moving papers are not at hand, and it is not known whether the assignees of the property alleged that the future success of the house depended upon such an order. It is safe to say, however, that the best-looking women in Denver will continue to patronize the Tabor Grand under the regulation, and that the men who visit that theatre will be divided between enjoyment of the play and admiration for the other sex who may swell the

audience. The gratitude of the men of Denver may be counted upon by Judge JOHNSON, even if his adjudication should not become a respected precedent in the courts.

The other distinguished person who has declared himself on this matter is no less a man than WILLIAM DEAN HOWELLS, who in *Harper's Weekly* dilates at length upon the high prices charged by the best theatres for seats at plays which he declares are inferior for enjoyment to books that one may buy with the same money, and who says relative to women's hats:

My transport of moral indignation naturally brings me to the subject of the theatre hat, which I am sure the ladies will wish to have treated of with the same public spirit and rigorous impartiality as I have shown in dealing with another abuse. At least I feel sure that no woman of real refinement can be hurt by the most unsparing denunciation of this means of oppression. Fortunately the nature of the abuse is such that one can enter fully into a consideration of it without sharing in the infliction of the injury from it, and I am disposed to invite the reader to a careful inquiry concerning the wearer of the theatre hat. Cruel and tyrannical as I find her in effect, I do not find her so culpable in intention. I think that oftenest she is a person of rather a simple mind, who thinks that to see her empty little head crowned with a confection of felt, ribbons and feathers of the bigness of a half barrel will be a consolation to those it keeps from seeing the play. Perhaps it would be hard to persuade her that it is not so. It is possibly, even probably, the only hat she has, and she has seen herself with it on so often in the glass that she has naturally come to overrate its worth and charm. She cannot imagine the trembling of the poor man who has the seat behind the one she is coming to take; his fluctuations of hope and fear before she appears, or the despair he falls into when she actually arrives and blots out the stage with her hat.

She may be young and pretty, her hat may be picturesque, but he has not paid \$2 for the privilege of looking for three hours at the back hair of a young and pretty girl in a picturesque hat. He has bought his seat for the purpose of seeing the play, and the person who prevents him from seeing it plunders him and oppresses him, however unwillingly. I believe he would rather the silly marauder in front of him were only artificially young and pretty, as she very often is, with a color of hair and of cheek that cannot be mistaken for that of life any more than the motive in a romantic novel. Then at least he can think his thoughts without compunction, and can experience a wrong which has no mitigations; one likes an injury to be complete. But when it comes to the fact of two large hats in front of one, the cup perhaps runs over. When the vast hats, the painted cheeks, and gilded hair are tilted together for the more intimate exchange of impressions, one suffers a superfluity of outrage which is wholly wanting in symmetry.

Mr. HOWELLS continues in this strain, suggesting that theatre managers should furnish with each \$2 coupon an insurance against eclipse of the play by the woman in front. It is really a pity that women of simple minds do not read Mr. HOWELLS. If they did read him one might be encouraged to think that they would join the number whose minds are thoughtful, considerate, sober and highly developed who do read him and will hereafter amend themselves, if perchance they are hat offenders; and thus this question would at once be solved by the feminine majority, who always have controlled and always will control the social details that make or mar the comfort of man.

THEATRICAL DEVELOPMENT.

THE theatres in New York this season have offered many novelties, and managers enterprisingly continue to excite public curiosity by their announcements.

One needs to compare the list of attractions and the diversity of amusement projects of this season with the relatively uninteresting record of even a decade ago in order to realize the amazing growth of the theatrical business and estimate the vast capital and ingenuity that it now employs.

It is not to be wondered at that in the marvelous development of the theatre in this city and this country there should have been a lack of accompanying business philosophy. In the older days of the theatre the business side of its enterprise was laxly administered, and even the influx of managers who look only to the business side has not wholly destroyed the influences of that time, when the artistic—as it was then understood—was predominant.

The artistic has not been wholly lost sight of in the bustle that has invaded the box-office, because the artistic will always be demanded by a part of the public worthy of the best efforts of management. But it is more than ever evident that the business side of the theatre is in a transitional state, owing to unexpected development and sharp competition. Yet the vast interests of the theatre will eventually resolve themselves into a system in which the artistic and the material will have greater equality of place than they have to-day, and any isolated influence that seeks but to satisfy the book-keeping of the stage will only serve to hasten this solution.

CLERGYMEN continue to set themselves in contrasting relief in thought and expression as to the stage. The Rev. Dr. FRIER, of a Jewish church, recently lectured from his pulpit in San Francisco in justification of the theatre as a necessary institution for the admirable illustration of human impulses. But in Brooklyn the other day the Rev. CORTLAND MYERS, a Baptist, declared that "there is no greater witness to

human depravity than that which the theatres offer to-day." The only comment to be made on these conflicting opinions is that the clergymen quoted differ materially in their theatrical tastes and habits.

PERSONALS.



DE BONCZA.—Wanda de Boncza is one of the youngest among French speaking actresses. She is only twenty four. A graduate of the Conservatoire, she was engaged at the Odeon and made a very successful debut in Judith Gautier's Russian play, *La Barynia*. Wanda de Boncza was selected by Francois Coppée to originate the part of Militta in *Pour la Couronne*. Her success was very great. She possesses a remarkably fine voice, low and musical, her face is most expressive, and her acting denotes a strong and magnetic personality. She has also played Olympe in Angier's *Le Mariage d'Olympe*.

MANSFIELD.—Richard Mansfield produced the new version of Robert Macaire by R. L. Stevenson and W. E. Henley in Kansas City last week. The play has at one time or another been in the hands of many leading actors, all of whom were forced to reject it for some private reason. The play was written for E. J. Henley, who rehearsed it for production, but was forced to abandon it. Beerbohm Tree brought the manuscript to this country, and intended to do the play here with himself and Lionel Brough in the two important roles. After rehearsing it, he decided that it was unsuited to his line of work. E. S. Willard was the next to get possession of the play. Finally it fell into the hands of Mr. Mansfield. The play has been published by two different firms.

PLUNKETT.—Charles Plunkett was stricken with apoplexy in this city a week ago last Sunday, and was unable to join his company for the opening performance of *Mme. Sans-Gêne* in Boston. His part was played by Charles Mackay, a son of F. F. Mackay. On Wednesday Mr. Plunkett recovered sufficiently to resume his role.

RADCLIFFE.—Minnie Radcliffe is to become the wife of Duke von Mettermich, grand nephew of the late Prince Mettermich, premier of Austria. Miss Radcliffe met the Duke at an afternoon reception in Berlin last Summer. It is said that the wedding will take place in Vienna at an early date.

SHAW.—George Bernard Shaw, the socialist and Ibsenite, went the other day to the revival of *The Colleen Bawn* at the Princess Theatre. He said saucily that having seen the play acted with real water, he now lives in the hope of seeing it acted with real Irishmen.

WALKLEY.—Arthur B. Walkley, the severe critic of the *London Athenaeum*, calls Trilby "a curious hodge-podge of schoolboy fooling, Latin Quarter life idealized for the English market, cheap romance, chocolate-box sentiment, and unauthentic hypnotism."

KEENE.—In an interview with a Tacoma, Wash., newspaper man, Thomas W. Keene is reported to have said that he has found the highest appreciation of the classic drama in Texas. Mr. Keene also said that within five months he had received 800 applications from stage-struck young men and women.

TABER.—Julia Marlowe and Robert Taber may not present Henry IV. during their forthcoming engagement at Palmer's.

DEAN.—Tunis F. Dean is to remain as business-manager of the Academy of Music, Baltimore, when Nixon and Zimmerman assume control of it next season. Baltimoreans are glad to know that Mr. Dean will continue to remain among them, for he enjoys their esteem, and as manager of the house in the past he has won deserved popularity.

WOTHERSPOON.—George Wotherspoon, business-manager of the Park Theatre, Brooklyn, has been lent by A. M. Palmer and Edwin Knowles to George C. Miln for his engagement of two weeks at the Park Theatre, Brooklyn, and during the run of six weeks of Julius Caesar at the Broadway Theatre, New York. At the conclusion of Mr. Miln's season Mr. Wotherspoon will join Mr. Palmer's executive staff in New York.

PATTI.—Adelina Patti, the famous soprano, was fifty-three years old on Feb. 19. The singer was born at Madrid on Feb. 19, 1843.

DUSE.—Madame Duse took luncheon last Friday at the White House, Washington, D. C., as the guest of Mrs. Grover Cleveland. On the evening previous both Mrs. Cleveland and the President had been present at Duse's performances of *Cavalleria Rusticana* and *La Locandiera*.

GILLETTE.—It is said that William Gillette is at work on a new play. It will treat of the civil

war, but on different lines from *Held by the Enemy*.

WINGATE.—Charles E. L. Wingate's publishers, T. V. Crowell and Company, announce that the favor with which Mr. Wingate's work on "Shakespeare's Heroines on the Stage" has been received has encouraged him to prepare a companion volume, to be entitled "Shakespeare's Heroes on the Stage," which will be illustrated with many rare pictures.

PALMER.—A. M. Palmer will go to Chicago to-day (Tuesday).

REPRESENTS THE AMERICAN STAGE.

New York Home Journal, Feb. 19.

THE DRAMATIC MIRROR employs a large staff of intelligent critics and correspondents in all parts of the world. It is an excellent journal, well written, edited with dignity, and animated by the worthiest principles. Under the editorship of Harrison Grey Fiske THE MIRROR is the recognized organ of the profession in America, and in England, France, Germany, and in our own country it is regarded as the only trade journal which represents the American stage fairly, intelligently and honestly.

DISILLUSIONMENT.

He wrote a score of sonnets
To her eyes;
Her charms he labored to immortalize
In stanzas sentimental—
Aye, in odes quite transcendental
He neglected meals and mental
Exercise.

He raved about the glory
Of her hair;
Made oath that brightest sunbeams
Nestled there;
Wrote madrigal and ditty,
Epigram both wise and witty
To this actress piquant, pretty,
Debonaire.

Her figure and her face were
(Hush!) divine
He said it in accents—
Lectric line
In an apostic measure
She was writ a peerless treasure
Which to gaze on were a pleasure
Saccharine.

Now he had but beheld this
Pert sourette
While executing dance and
Pirouette.
One day—sad fate decreeing
He was given a chance of seeing
Her in street attire. He's fleeing
Fleeing yet.

ROBERT E. GOLDEN.

LETTERS TO THE EDITOR.

PIRATES DOWN SOUTH.

CHARLESTON, S. C., Feb. 7, 1896.

To the Editor of The Dramatic Mirror:

SIR.—Though possessing a great admiration for every feature of THE MIRROR, the stalwart attacks you are making on play pirates appeals to me most. I think that every lover of justice should enlist under your standard and fight these unprincipled hordes to their final extermination.

Our city has just been visited by one of their bands, the Baldwin-Melville co. They gave several plays that theatre managers have been warned through THE MIRROR against letting others than specified companies play.

The repertoire of this co. includes Michael Strogoff (the late Charles Andrews' version); Boucicault's Octoroon, played under the title of Louisiana; a garbled version of Monte Cristo, The Golden Giant, Fogg's Ferry, The Linger, Love and Law, From Sire to Son and The Phenix.

I would also like to call the profession's attention to the fact that a cheap company traveling under the name of the New York Gaiety Theatre company have a frame of photographs, labeled "Some of Our Beauties," that was displayed during their recent stay in this city. Among the photographs I recognized Jessie Bartlett Davis, Mari- Tempest Julia Talbott, Florida Simpson, Corinne and several others whose faces were familiar. The names of the originals are carefully concealed.

Sincerely yours,
V. PAUL CAVAGNAC.

HE APPRECIATES THE MIRROR.

FAVETTEVILLE, Tenn., Feb. 14, 1896.

To the Editor of The Dramatic Mirror:

SIR.—There is no use to argue otherwise. THE MIRROR is like a ray of sunshine from out the gloom. I have been spending the winter in Fayetteville with relatives, and as the store didn't have it I had to order. But its pages have whiled away many dreary hours. And to read it is almost like being "back among the stage folks once again." "Biff" Had ought to spend a few weeks here. He would then fully appreciate THE MIRROR, and the cover of THE CHRISTMAS MIRROR would look like a twenty-eight sheet stand of bills to Will McConnell were he to rusticate here awhile.

Back among the stage folks once again.
Back among the stage folks once again;
Let me roam the lobby,
With me 'tis a hobby.

To be back among the stage folks once again.
I peruse every line from the editorial to the ads. Then look and look again at the cuts. I imagine it must be great consolation to "troopers" playing small towns to have a copy weekly of THE MIRROR. I think I would have "kicked the bucket" with the blues this winter if it hadn't been for THE MIRROR. Consequently I am an enthusiastic supporter for that particular paper.

Yours,
ROBERT A. HILLER.

A CORRECTION.

SHARON, Pa., Feb. 28, 1896.

To the Editor of The Dramatic Mirror:

SIR.—Permit me to correct an error made by your East Liverpool, O., correspondent in your issue of this week.

Your correspondent refers to Miss Jenny Dart as being the leading lady of Webber's Ideals. There is no one of that name in the company, and as I am starting jointly with my father, Harry Webber, the leading roles are played by me.

There is a Miss Jeanne Tarr in the company, an amateur who has been with us for a short time and who plays minor roles. As East Liverpool, O., is her home your correspondent there may have wished to disprove the truth of the adage that "a prophet is without honor in his own country" by advancing her position in the company at the expense of veracity. Trusting that you will find space in your valuable columns for this correction, I remain,
Yours respectfully,
CARRIE DILLON WEBBER.

QUESTIONS ANSWERED.

R. B. KING, Paterson, N. J.: He pronounces his name Wilder.

ROY W. GRUNDHOFF, Lowell, Mass.: Yes; you must secure the permission of the author if the novel is copyrighted. There is but one company playing Burmah.

J. H. G., Springfield, Mass.: Mr. Brady's address is 1191 Broadway.

CHARLES E. WELCH, Rochester: The title has been used. There is a play called *The Outcast* by John A. Stevens.

THE USHER.



The prospects for successful legislation against play piracy were never so bright as they are to-day. The Cummings bill now before Congress stands a strong chance of becoming a law before the present session ends. And if it is enacted there will be no more stealing of plays in the United States, for the penalties it provides are sufficiently drastic to deter even the boldest of pirates from laying himself liable to them.

For fifteen years THE MIRROR has persistently advocated legislation making play-stealing a misdemeanor. At first the hope of Congressional action on such a proposition was regarded as chimerical; but gradually, as the idea of the nature and value of dramatic property became clearly defined, and as the conviction forced itself upon influential members of the authors' and managers' callings, it was recognized that nothing except placing the pirates upon a par with other criminals would extirpate the curse.

The visit paid to Washington by the authors and managers' committee last week revealed the encouraging fact that a large number of representatives and senators are alive to the extent of the piracy evil, and that they heartily sympathize with the effort to secure redress from the wrongs which writers and owners of plays suffer. Not one member of either legislative branch was found who opposed the relief sought and provided in the Cummings bill, and not one was seen that did not pledge his support to the measure.

This is a decidedly different state of affairs from that which existed two years ago when the first theatrical delegation went to Congress to ask for the passage of a similar bill to the present one.

At that time it was discovered that many legislators were not only wholly ignorant of the importance of the subject, but that they entertained the mistiest notions regarding the actuality of dramatic property and were disinclined to recognize its right to protection the same as other property of a more tangible description.

Beyond a shadow of a doubt the Cummings bill will be reported favorably to the House by the Committee on Patents. And it is equally certain that unless its progress is checked by some unforeseen contingency it will pass the House at no distant day by an overwhelming majority. Of its fate in the Senate there seems to be no question, as the conditions there are all of good omen.

Last week THE MIRROR "scooped" the news of the formation of the big "combine" of theatres which Al Hayman is busily organizing. The daily papers reprinted the matter (without credit to this journal and without additional facts) on Wednesday and on the same day it was telegraphed all over the country by the news associations.

The combination is the most important that has yet been projected. It embraces a large number of theatres and individual interests. The intention is, doubtless, to exploit chiefly the attractions in which some of the members of the organization are concerned throughout the circuit that is being established.

What the leading stars and combination managers think of the move has not yet developed. Very likely their opinions will be shaped by subsequent announcements of the line of policy to be pursued by the directors of the new scheme.

As for theatre managers outside of the combine, they need not feel worried. The United States is a large territory and there is plenty of room in it for individual theatrical enterprises.

Should the new arrangement prove a blessing, well and good; should it prove a curse, it will not prosper, for no man or set of men can hope to monopolize American dramatic interests or to menace successfully others concerned in them.

I heard two of our principal New York managers discuss the deal the other day. They are not in it, but they are not alarmed by it.

"They can have the theatres, as many as they like," said one, "but give me the attractions. Without these the theatres are helpless, and the independent attractions that all managers want the combination will have to deal with on the same lines as individual managers if they expect to get them."

In Boston several managers are endeavoring to boycott the poster.

Mr. Rose, of the Castle Square, has successfully reduced his use of printing to the minimum, but a number of the principal managers hold out, because the others do.

The waste of money on theatrical printing, especially in the large cities, is prodigious, but until there is a unanimity of action on the part of managers the use of it will never be abandoned.

Duse drew the most notable audience of the season in Washington last week.

Mrs. Cleveland, who is very fond of the the-

atre, was completely fascinated by the Italian artist's acting, and she attended all of her performances. The President was present at three representations. He is not particularly distinguished for high taste in respect to the drama, but he redeemed himself on these occasions by showing appreciation of all the fine points in Duse's work.

Bernhardt has not met with pronounced pecuniary success in the metropolis this season. Many of her houses during the engagement at Abbey's were disappointing in size. It will be curious to see whether the public were waiting for Duse at the Fifth Avenue. The present week's receipts will settle that question.

The Lotos Club dinner to Depew on Saturday night was probably the most successful of all the banquets in the career of the Club. There was a crush of diners and the speeches were remarkably good.

Mr. Depew in the course of his brilliant speech deplored the decline of enthusiasm in this country. He said that in losing provincialism and developing cosmopolitanism we had become blasé, and our capacity for energy, thrill and appreciation was almost gone. No longer, he said, do we fresco our heroes of public life—we analyze them.

That is perfectly true, and it is true also of the leading figures on our stage. This is an era of analysis rather than of enthusiasm, and there is such a lack of the latter quality among our dramatic critics—I refer especially to those of this city—that it is seldom an actor of really great powers gets his or her full measure of recognition.

Critics seem to think that enthusiasm is "bad form," and so they follow that species of repression which blights our society and reduces us to the level of commonplace and conventionality.

No doubt, as Mr. Depew said, the commercial instinct is at the bottom of this, rather than the placidity that scholarship and culture are supposed to create; for materialism is something that induces a dead, monotonous level of mediocrity in everything and sets the seal of its disapproval upon all tendencies and all persons that aspire to soar above its own arid level.

A little more of sensibility and of what Mr. Depew deprecates the lack of in political life would undoubtedly be helpful if it were applied to criticism of actors. The appreciation of critics as well as the applause of the public is the very breath of life, as well as the incentive to high endeavor, to our players.

At last there seems to be a possibility, if not a probability, that the long-cherished dream of a theatre in New York which should be a home of dramatic art pure and simple, and in no sense a commercial speculation, may be realized.

Upon excellent authority I hear that Andrew Carnegie is thinking seriously of converting the magnificent Music Hall at Fifty-seventh Street and Seventh Avenue into what might be called an ideal theatre.

It is said that the Music Hall has not paid interest on the capital invested since it was built. Mr. Carnegie has consulted with his architects as to the feasibility of altering the hall into a theatre and they have given him a favorable report.

The president of the Carnegie Music Hall Company, Mr. Hawke, spoke on the subject yesterday.

"If a number of wealthy men would guarantee a certain income to such a theatre it is likely that Mr. Carnegie would be glad to convert the hall to the uses of the drama. We have recently added an apartment annex to the building, however, and that, under the law, might prevent the hall from being employed as a theatre."

While there seems to be little doubt that Mr. Carnegie would be willing to devote the hall to theatre purposes, he would not be willing, as he is not apparently sufficiently interested in the development of dramatic art, to back it or to make any pecuniary sacrifice in order to establish an art theatre.

There are many owners of existing theatres that would not object to let their houses to responsible citizens for the establishment of such a house, provided they could get their rental.

THE TABERS' NEW YORK ENGAGEMENT.

Julia Marlowe Taber and Robert Taber will open a two weeks' engagement at Palmer's Theatre on March 9. This will be the first appearance of Mrs. Taber in this city for several years. They announce a repertoire of Shakespearean and other classic plays as follows: Romeo and Juliet, As You Like It, Twelfth Night, The Hunchback, The Lady of Lyons, and She Stoops to Conquer. The order of the plays for the two weeks has not yet been arranged.

The Tabers announce that two of the most important sets of scenery in Romeo and Juliet are entirely new. They were designed by Charles A. Platt, the artist and the author of "Italian Gardens," and were painted under his personal direction. All the plays in the repertoire of the Tabers are produced with care. They have been commended in Boston and elsewhere for the manner in which they stage the plays.

The Tabers intend to add a new classic play to their repertoire every season. They have arranged with Elwyn A. Barron for a dramatization of George Eliot's novel, "Ramala," and they will probably produce this play next season.

WILLARD LEE WINS HIS SUIT.

At the time of the closing of Gentleman Joe at the Fifth Avenue Theatre the salaries were unpaid, and Willard Lee brought a suit against Moses K. Kellern, the responsible backer of the enterprise. Mr. Kellern denied his responsibility, stating that he was not the owner of the company at that time. The case came up in the City Court last week before a jury, and it lasted only forty minutes. The jury returned to the court-room after being out three minutes, and gave a verdict for Mr. Lee.

BONNIE BESSIE BONEHILL.

Bonnie Bessie Bonehill, called the queen of comedienne and character descriptive singers, has been asked to tell about herself. Her picture appears on the first page this week.

Miss Bonehill's career upon the stage is the simple story of her life. Looking back to her very childhood her talent seems to glimmer through the silver mist of youth with every suggestion of peace and comfort. When only six years old she astounded the London public with her cleverness, and later took to traveling with her talented sister in specialty parts throughout the English provinces. In the children's ballet which then was a reigning fad with managers on the other side, "Bonnie Bessie," as she was always called, became the child sensation. She sang character songs with the ability of a thorough professional. And then she began to grow. As she developed in years and size she took to burlesque, and at once became the rage in London. She played boy parts principally, and appeared in every big production known at the time. Her performances in *Sinbad*, *Robinson Crusoe*, *Aladdin*, and as *William* in *Black-Eyed Susan* became the talk of the English metropolis.

In all her work Miss Bonehill particularly made a study of nautical characters, and it is due to this fact possibly that her first great hit was made in *Black-Eyed Susan* at the Alhambra Theatre, Leicester Square. Arthur Roberts who is now the greatest living comedian of the Old World, was the principal comedian of the production. Even Lillian Russell was engaged to play a girl part in this burlesque. Miss Bonehill was really the star, and was directly charged with the enormous success of the performance.

Five years ago, the redoubtable Tony Pastor secured Miss Bonehill for America, after giving her a contract for \$450 per week. That the investment was worth the money proved to be more than true. She went into the hearts of New Yorkers and instantly became the rage. Tony Pastor's Theatre was packed nightly for 300 consecutive performances, and Bessie Bonehill's magnetic presence was the reason for it. Several high class English stars have attempted recently to attain the same success and popularity in New York, but none could duplicate "Our Bessie's" hit. And through the country she has as many friends and admirers as in New York. English managers are not pleased with her success here, as they claim she was stolen from them by Mr. Pastor. Nevertheless they are proud of her, and repeatedly express their regret at her having adopted America as her home.

But even off the stage Miss Bonehill is an artist. She designs and makes all her own costumes. She is a devoted worker, and never fails to please, for it is her one chief desire in life. As an impromptu speaker, she is without an equal on the stage. Abe Hummel, New York's famous criminal lawyer, says: "She is a second Chauncey Depew."

When she made her American debut there was no longer any doubt of the éclat with which she was received on the other side. She more than fulfilled the expectations of her friends, and created hundreds of new admirers at every performance. Her work had a something not seen before. Added to it was her personality, endowed with all the grace that nature could bestow upon her.

Miss Bonehill has always had the trust in herself which invariably leads one to success. She has never been before an audience which she did not succeed in pleasing. It takes her but a moment to fall in with all those who go to see and hear her. She captures them with a grace that is all her own; with an originality to her alone becoming. She has very much about her suggestive of Agnes Huntington, and it has been said of her as of the hero of Paul Jones, that she was "divinely tall, still more divinely fair." The intonation of this magnetic woman's voice is such as to cause question of its particular calibre. In rich and powerful mezzo strains she pours forth melody in an enchanting way. Her critics have differed as to what quality her tones really were, and instead of calling her a mezzo voice, they all agreed that it was a Bessie Bonehill voice.

Miss Bonehill has made one of the greatest hits of her life as Johanna in 1492, notwithstanding the fact that this is the first time she has played a girl's part since the age of eight.

AND NOW VENEZUELA.

The "news" instinct is beginning to make itself felt in a modest sort of a way on the stage. Recently there was produced at Freeman's Theatre, in Cincinnati, a melodrama called *Venezuela*, written by Ernest Stout.

The story concerns the celebrated South American imbroglio. An American in search of an ancient map that gives the true boundary line between Venezuela and British Guiana is the hero. He has a series of romantic adventures with dusky beauties, ferocious Indians, etc., and he finally succeeds in delivering the map to President Cleveland, who is introduced in the last act.

Mr. Stout sends THE MIRROR a circular letter descriptive of his play. It runs as follows:

The piece is one of unusual strength. It contains four acts, is replete with lines that will raise the average American audience off its feet at the present time, and it possesses more intrinsic merit than 99-100ths of the successful dramas on the road. As a money-maker it will, I am confident, rank with *Old Kentucky* or *Blue Jeans*; as an artistic production it is not surpassed by *Alabama*, and as a strong play it will compare without detracting from the good opinion it compels with *La Tosca* or *Gismonda*. To whomsoever secures the right for *Venezuela* and produces it at once the opportunity offered means \$5,000.

An author's opinion of his own product is always interesting, if not distinctly valuable. But if Mr. Stout doesn't know the supreme merits of *Venezuela*, who does, we should like to know?

W. S. Harkins at liberty. Address MIRROR.

A CELEBRATED HUNGARIAN SINGER.



Tika Palmay, whose picture is published for the first time in America by THE MIRROR, is a Hungarian. She was born in Kassa, a city which has been the birthplace of a number of famous singers and musicians. Palmay Tika, as the Hungarians call her, was engaged when quite a young girl at the Nepszínház in Budapest. There she sang all the light comic opera parts in the operettas which alternate at that theatre with strictly Hungarian plays. She made special hits in the parts of Eurydice in *Orpheus* and of Helene in *La Belle Helene*. A few years ago she appeared in Vienna with such success that she received splendid offers to sing in Berlin. It was in Berlin that Sir Arthur Sullivan heard her and determined to secure her services for his new opera, which is underlined for production this week at the Savoy in London. Palmay is a charming actress and is most vivacious and graceful. Her voice though not powerful is well cultivated and she sings with a great deal of brilliancy. She married Count Charles Kinsky so ne time ago.

CUES.

Ralph E. Cummings joined the Hollands on Feb. 22.

Catherine Campbell has been specially engaged to play *Inez de Virney* in *Captain Herne* at Forepaugh's Theatre in Philadelphia this week.

Last week, THE MIRROR published 524 reports from out-of-town theatrical points.

Reports from the road indicate that The Doctor is meeting with success.

Judith Bordeaux, of The Gay Parisians, had a narrow escape from serious burning last week while they were at the Grand Opera House. Her clothing caught fire while in her dressing-room, and was with difficulty extinguished.

T. Burt Parks, musical director, is with the Metropolitan Opera company, playing an extended season at the Imperial Theatre, Chicago.

Myrtle Helena Dow, who had retired from the stage on account of throat trouble, has entirely recovered her voice. She recently joined the Widow Bedott company and played the leading part at a few hours' notice, making a decided success.

The entire Boston press speak in the highest praise of William Owens' performance of *Old Hardcastle* in the revival of *She Stoops to Conquer* by the Tabers. One critic says: "Mr. Owens' *Old Hardcastle* is a gift of sterling worth to the dramatic age. Such impersonations, instinct with the right and robust spirit of old comedy, are becoming as rare as '49 port."

Manager Charles Haystead, of the Josie Mills Comedy company, which is now in Canada, reports excellent business. The company will play all Summer in Quebec.

Flo Irwin and Clara Wieland are now featured on all the announcements of Gentleman Joe at the Bijou.

Dr. William Pardee Sprague, a well-known physician of San Francisco, has signed to go with Louis James next year. He has been practising medicine for fourteen years, but believes that his real vocation should be acting.

One hundred and thirty supernumerary people will be used in the Miln production of *Julius Caesar* at the Broadway Theatre. Two weeks will be played at the Park Theatre, Brooklyn, where *Macbeth*, *Othello* and *Hamlet* will also be put on.

The date of the production of *Romeo and Juliet* at Daly's Theatre by the Potter-Bellew company has been changed to March 3.

The second exhibition matinee of the students of the Empire Theatre Dramatic School will be given on Thursday afternoon at the Empire Theatre. Three plays, *Mamma Waterloo*, by H. Stebbins, *In Time of Strife*, by Madeline Lucette, and *A Flying Wedge*, by Grace Livingston Furness, will be produced. It will be a professional matinee, and members of the various companies playing in New York have been invited.

Henry Newman has been appointed press agent for the Wilmington, N. C., Opera House.

The first production of *Money to Burn*, a comedy written by Charles T. Kindt, of Davenport, Ia., was given at the Burtis Opera House, of that city, on Feb. 15, before a good audience. The play was well received.

The Minerva Dorr company were forced to disband at Allentown, Pa., on Feb. 19.

AT THE THEATRES.

Fifth Avenue.—Camille.

Marguerite Gautier. Eleonora Duse
Armand Duval. Carlo Rosaspina
Duvall. Ettore Mazzanti
Erminia. Antonietta Bertoldo
Gaston De Rieux. Antonio Galliani
Prudence. Giuseppina Solazzi
Saint Gaudens. R. De Goudron
Gustave. Ciro Galvani
Naretta. G. Magazzari Galliani
Count De Giray. Silvio Bonivento
Baron De Varville. Dante Capello
Olympe. Nora Ropolo

Eleonora Duse's first appearance in America was made at the Fifth Avenue Theatre in Camille. Her return was signalized by a performance of the same role last night, but what a contrast the two occasions afforded! Before there was a half-empty house and an utter ignorance or indifference to the fact that a great artist had arrived. There was a small band of loyal Italians in the gallery, but their vociferous plaudits did not serve to warm the sensibilities of such few Americans as were seated below.

The loyal Italians were on hand last night also, but their enthusiasm was scarcely perceptible because it was more than matched by the auditors in the parquette. The house was filled with a brilliant assemblage, and appreciation of the great foreigner's superb powers was not lacking whenever opportunity to show it arose. The night was one of unalloyed triumph for Duse, and her art—which was scarcely comprehended during her previous visit—is now understood and estimated at its true value.

Of Duse's performance of Marguerite last night it is impossible to write adequately in the necessarily brief moments that waiting presses allow. It was a great, a supreme Camille such as no one in the crowded house had ever seen approached by any other actress, living or dead. It was true to the core. The woman lived and breathed—her joys, her sorrows, her caprices and her devotion, her sacrifice and her suffering were revealed in the light of genius. Not a false note, not a theatrical suggestion, not a conventional movement or gesture—nothing, in short, of the stage Camille was present in Duse's interpretation. Genuine and reality, and the splendid art that conceals itself were found in every light and shade of the characterization. The actress' diction was perfection. She moved her audience to tears and held them spellbound despite the disadvantage of speaking a foreign tongue. After each act she was called again and again, and several times after scenes played with intense feeling and consummate skill she was recalled in the act.

Duse has improved in two respects since we saw her last. There was no room for advance in her acting itself, but she now carries herself with grace and distinction instead of awkwardly, as formerly, and in place of the slouchy, frowsy gowns in which she used to exhibit herself she now appears in costumes of marked individuality and original beauty.

Her company is not so strong as that she had before. Rosaspina in Armand makes a poor substitute for Ando, whose acting in this part was a fit companion work to the Camille.

Duval was again fairly well played by Mazzanti. De Varville was butchered by Capello. But even with a company of sticks, Duse's genius would shine like a beacon. This company is well directed and trained, but the material of which it is composed is not good.

People's.—The Arm of the Law.

Melodrama by Clifford Dempsey, in a prologue and four acts, produced Feb. 24.

CHARACTERS IN THE PROLOGUE.

Noble Heart. William O'Dale
John Holbrook. Nestor Lennon
Mary Holbrook. Carrie Rose
Lillian Holbrook. A. Vanden Gilbert
Hank Harding. Frank Gilpin
Mrs. Joshua Sykes. Mrs. Argyle Gilbert
Dennis O'Neill. Thomas Russell
Katherine Smilenberger. Grace Sherwood

CHARACTERS IN THE PLAY.

Noble Heart. William O'Dale
Captain Donald Holmes. Nestor Lennon
Franklin Collingswood. W. T. Doyle
Sam Lee. Logan Paul
Tommy Jones. Thomas A. Russell
Colonel Broughton. Frank Gilpin
Sheriff Haskins. Harry Clarke
Lillian Holbrook. Carrie Rose
Maggie McGuire. Grace Sherwood
Mrs. Sylvia Jones. Mrs. Argyle Gilbert
Magdalena Santanion. Maud Granger

The Arm of the Law was produced at the People's Theatre last night under the management of its author. It is a melodrama, and the scene is laid in Colorado. It is a strong, stirring play, dealing with life in the Far West, and is full of sensational incidents and stirring scenes.

Mr. Dempsey has been fortunate in the selection of his types of character, as they have not been done to death, as is the case with so many plays of this order. The company is unusually good, with the result that an even and praiseworthy performance is given.

William O'Dale, who has won more fame as a barebacked rider than as an actor, plays Noble Heart, the Indian mute, and plays it well. His gestures and pantomime are at all times full of meaning.

The Captain Donald Holmes of Nestor Lennon is a praiseworthy performance. Logan Paul offers a clever character sketch of a Chinese High-binder, Sam Lee.

Maud Granger played Magdalena Santanion, a Spanish woman with requisite strength and powers. A German and an Irish servant girl in Grace Sherwood's hands were amusing. Carrie Rose appeared as Lillian Holbrook, the heroine, and won the sympathy of her audience. Frank Gilpin and W. T. Doyle also deserve praise for their work. The Arm of the Law is excellently mounted, and will draw well at the People's.

Irving Place.—Das Glueck Im Winkel.

Comedy in three acts by Hermann Sudermann. Produced Feb. 20.

Wiedemann. Bruno Geidner
Elisabeth. Charlotte Durand
Helen. Hilma Schlueter
Fritz. Gusti Forst
Emil. M. Jagemann
Freiherr von Roeknitz. Hubert Reusch
Bettina. Anna von Romanowska
Dr. Orh. Max Hanseler
Frau Orh. Mathilde Otto
Dangel. Julius Strobl
Fraulein Gubre. Lina Hanseler
Rosa. Ruscha Michaelis

Das Glueck Im Winkel, the latest play from the pen of Hermann Sudermann, author of Honor and The Battle of the Butterflies, was seen for the first time in this country at the Irving Place Theatre last Thursday evening. It failed to arouse any great degree of enthusiasm or applause.

The action of the piece takes place in a small town of Northern Germany. Wiedemann, a middle aged schoolmaster, having been left a widower with three children, has married Elisabeth, a young woman he met at the house of the Baron von Roeknitz, while he was engaged there as a private tutor to the Baron. Elisabeth

finds life in a school house dull and precarious and almost unbearable. Wiedemann, therefore, jumps at the opportunity of becoming the manager of the Baron's estate.

When Roeknitz tells Elisabeth of the offer he has made to Wiedemann, she at first objects to this arrangement. Thereupon the Baron confesses to her that he had made an unfortunate choice in marrying Bettina, when his tastes and inclinations were so similar to her own. Finally he urges her to return to his house in order that they may at least resume their former intellectual companionship. Then Elisabeth in turn confesses her love for the Baron, and tells him that the dullness of her present existence is slowly killing her. Thereupon the Baron urges her to take French leave and fly with him, but she requests time to give the matter due consideration.

At the opening of the last act Wiedemann has been informed by Dangel, his assistant, that Elisabeth is making preparations to leave the house. He decides to sit up and watch. Presently Elisabeth steals upon the scene with the apparent intention of reaching the garden. Wiedemann stops her and tells her that if she is tired of him, she may leave him openly in broad daylight without resorting to a midnight elopement.

Elisabeth is deeply moved by his words, and her feelings undergoing a sudden change she confesses that she has begun to love him for the first time in her life. She confesses that in her wretchedness she was about to drown herself, but that he had shown her the right path to follow. The couple decide to decline the Baron's offer, and content themselves with their "Happiness In A Nook."

The play was not well cast, neither Hubert Reusch, Bruno Geidner nor Charlotte Durand being especially suited to their respective roles. Helena Schlueter and Gusti Forst were more successful in less prominent parts. But it is not likely that Glueck Im Winkel, no matter how ably interpreted, would have succeeded in this country. There is too little action and too much German sentimentality to meet with popular approval so far at least as a New York audience is concerned.

Garden.—The Two Escutcheons.

Blumenthal and Kadelburg's four act comedy, Zwei Wappen, was originally seen in this country at the opening of the present season at the Irving Place Theatre.

Its popular acceptance induced Sydney Rosenfeld to translate and adapt it for an American audience, and it was produced at Daly's Theatre on Jan. 7, under the title of The Two Escutcheons, where it met with pronounced favor. After it had run for some time at Daly's Mr. Rosenfeld made arrangements to produce the piece on his own account, and it was accordingly revived under his management and under the stage direction of Charles Fair at the Garden Theatre last evening.

The Two Escutcheons has been fully criticised in THE MIRROR. Its cleverness and breezy, natural humor have been described. In regard to the interpreting cast at the Garden it may be said that with one or two exceptions it was on a par with the Daly cast. In fact, Maxine Elliot and Frank Worthing played the same parts they assumed at Daly's. Mr. Worthing again gave palpable evidence of his unsuspected ability as a light comedian. There was a touch-and-go about his personation of the spendthrift, Captain von Vinck, that proved highly entertaining. Miss Elliot again exhibited her personal beauty in the role of Mrs. Stevenson.

Robert F. Cotton was by no means an ideal German Baron, but he was far more dignified than Edwin Stevens was at Daly's, and there was no suspicion of buffoonery in his comedy work. James Lewis and Charles Bowser can hardly be said to travel in the same histrionic class. Suffice it to say, therefore, that Mr. Bowser's characterization of Thomas Foster was exceedingly amusing.

George Backus acted effectively and entertainingly as Rudolf, and Marie Vallean was equally good as Mary Foster. Mrs. Thomas Barry was hardly in her element as a German baroness.

Edward McLoughlin as Francois proved how much a genuine actor can make of a minor role. Isabel Haskins, H. W. Montgomery and Grace Rutter made the most of their respective parts.

Grand.—A Midsummer Night's Dream.

The announcement that at the Grand Opera House Daly's company would give Shakespeare lovers of the West Side an opportunity of seeing A Midsummer Night's Dream drew a fair-sized audience to Mr. Pitou's comfortable theatre last night.

The scenery and costumes are practically the same as those used in the production at Daly's Theatre, and the cast includes several members of the original company.

The most important change occurs in the role of Helena, which is now taken by Mrs. Dion Boucault. That the change is not a mistake was made evident quite early in the performance. Mrs. Boucault has good looks, a marked personality, a clear, musical voice and marked talent, all of which were powerful factors in enabling her to win the admiration and favor of the audience. The other important female role, that of Hermia, is filled very acceptably by Emily Rigi. The rest of the company, including Mr. Bryce, who takes the character of Theseus, Mr. McLannin as Egeus, Mr. St. John as Philostrate, John Craig as Lysander, Byron Douglas as Demetrius, Eugene Jepson as Quince, Mr. Chappelle as Snag, and William Sampson as Bottom showed all the ability and painstaking care expected of actors who have had the advantage of Mr. Daly's experience and tuition. The Titania of Maud Winter was especially effective because of her grace and queenly beauty.

Berkeley Lyceum.—Our Regiment.

Our Regiment was revived last night at the Berkeley Lyceum under the auspices of the Old Guard. There was a large audience present and the play went with great snap and vim. In the cast were the following well-known amateurs: J. H. W. Harris, Everett Jerome, J. A. Reilly, P. Edwin Matthews, Harry Addison, Roberta Baker, and Adel Richmond. Effective work was also done by H. Flansburgh, Nina Vetter and Margaret Raven. The hit of the performance was made by J. A. Reilly as Guy Warren.

Standard.—Chimmie Fadden.

Edward Townsend's successful play, Chimmie Fadden, was transplanted to the Standard from the Garden last night, and from all indications the piece is likely to have a long run at that house. There was only standing room last night, and the sales are heavy for the rest of the week. Mr. Hopper and his company played with the same artistic finish that characterized the first production.

Sanford's.—The Rainmakers.

Donnelly and Girard in their farce-comedy The Rainmakers drew a large audience last night to

Sanford's Theatre, where they will remain during the week. The principals in this amusing piece are as funny as of yore, and they are well assisted by a company that includes Charles J. Ross, Imro Fox, Gus Rogers, Max Rogers, Henry Duns, William Lightel, Mabel Fentim, Nellie Lynch, Grace Langley, Jessie Gardner, Florence Clarke, May Warren, and Agnes M. Palmer.

Fourteenth Street.—The Irish Artist.

Chauncey Olcott revived The Irish Artist at the Fourteenth Street Theatre last night and this popular play of Irish life drew, as usual, a very large audience. Mr. Olcott sang the old songs with his customary spirit.

Garrick.—The Squire of Dames.

John Drew and his company in The Squire of Dames moved to the Garrick last night and played to a good sized house. The company and the play is well suited to the smaller house.

At Other Houses.

ABBEY'S.—Lillian Russell will present her new opera, The Goddess of Truth, at this house for the first time in New York to-morrow (Wednesday) evening.

EMPIRE.—Marriage and Marnie Van, the present bill, will shortly be succeeded by Bohemia, a new play by Clyde Fitch.

ACADEMY.—The Sporting Duchess will close its run at the Academy on Saturday night, as the Damosch Opera company is to open a three weeks' engagement at that house next Monday.

DALY'S.—The Countess Gucki continues to crowd the house at every performance.

CASINO.—The Lady Slavey will celebrate its fiftieth performance on March 12 with suitable souvenirs.

LYCEUM.—The Prisoner of Zenda is likely to remain at this house for the rest of the season.

BIJOU.—A large delegation from the Eighth Regiment is to attend the performance of Gentleman Joe this (Tuesday) evening. An equally large delegation from the Seventy-first Regiment have purchased seats for to-morrow night's performance.

OLYMPIA.—Rice's burlesque company has caught the public's fancy in Excelsior, Jr. Last Monday night the one hundredth performance was duly celebrated with the distribution of Dresden china clocks as souvenirs.

BOY'S.—The fiftieth consecutive performance of A Black Sheep at this house last evening was commemorated with the distribution of souvenirs to the ladies in the audience. The souvenir was a pocket powder puff bearing the head of Otis Harlan. Jeannette St. Henry made her first appearance with the company on this occasion.

AMERICAN.—The run of Burman at this house is drawing to a close.

PALMER'S.—For the Crown, the English version of which was made by Charles Renaud at the request of the author, Francois Coppee, will continue to be presented throughout the week.

HERALD SQUARE.—The Heart of Maryland will reach its fifth performance on March 3. Handsome souvenirs are in preparation for this gala occasion.

STAR.—The War of Wealth is being played to standing room only at this popular-priced house.

COLUMBUS.—Neil Burgess as Abigail Frue in the County Fair began a week's engagement at the Columbus Theatre last night. Mr. Burgess has never been better suited than in the role of the erratic spinster, and judging from appearances his week's engagement will be a most successful one. Next week, The Devil's Auction.

HARLEM OPERA HOUSE.—The Shop Girl, under the management of George Edwards, with its bright music, clever specialties and dainty dances, and enlivened by a host of amusing comedians and attractive young women, made a favorable impression at the Harlem Opera House last night, where it began a week's engagement. Next week, W. H. Crane.

BROOKLYN THEATRES.

Park.—Hamlet.

Brooklynites are having an abundance of tragedy this week. George C. Miln, who once preached here, and who has been away for seven years, made his reappearance on Monday evening as Hamlet. His long travels have improved his art, and his performance was watched with the closest attention from beginning to end. Applause was frequent and spontaneous. Able support was rendered by Henry Jewett, Mary Shaw and Eben Plympton. Richard III., Othello, The Fool's Revenge, and Macbeth will be put on during the week, and next week will be devoted to a grand production of Julius Caesar.

Columbia.—Too Much Johnson.

Too Much Johnson returned to the scene of its first success on Monday evening for a week. The witty lines and funny situations have lost none of their piquancy, and laughter was loud and long-drawn out during the entire performance. The members of the company who originally made hits are still with it. The cast, of course, is headed by the author, William Gillette. He is ably assisted by Ralph D. Moore, Maud Haslam, Samuel Reed, Charles J. Bell and Anna Belmont. Next week, Rob Roy.

Amphion.—Rhea.

Rhea is at the Amphion this week, where a good-sized audience greeted her on Monday night in Nell Gwynne. It is a pleasing play, and held the interest of its audience. Rhea does clever work in the title role, while Lyon L. Adams, her new leading man, is a manly Charles II., and gives a most acceptable performance. Josephine, the other play in Rhea's repertoire, will be presented for three performances commencing Thursday evening. Nell Gwynne filling out the week. The Passing Show next week.

Montauk.—Hamlet.

Otis Skinner gave a very interesting performance of Hamlet to a large audience of his admirers on Monday evening. His reading of the lines of the famous character is worthy of the highest praise, and his work will compare favorably with that of many other actors who have essayed the exacting role. His Grace De Grammont, Vilon the Vagabond, by Charles M. Skinner of Brooklyn, The Merchant of Venice, and Katherine and Petruchio will fill out the week.

American.—The Galley Slave.

The Galley Slave, Bartley Campbell's best play, interpreted by a strong company, is the attraction at the American, where the admirers of good old melodrama turned out in force on Monday night. The leading role is assumed by Gus Levick, who gives a capital performance

He is ably assisted by George Staley, Katherine May and others.

Academy of Music.—Izzy.

Sarah Bernhardt made her only appearance in Brooklyn this season at the Academy of Music on Monday evening in Izzy. A very large audience was present, and the great French actress received an ovation.

Grand.—The Rising Generation.

William Barry opened a week's engagement on Monday evening in his very successful play The Rising Generation. Barry played the Irishman in a true to-life way, and Lydia Barry sang several new ballads very cleverly.

Notes.

Rush City is at the Gaiety. George F. Marion and E. J. Heffeman head the company.

Saved From the Sea, with Henrietta Lander Boyd Putnam and Emmet Corrigan in the leading parts, is at the Bijou.

The members of the male chorus of Rice's Little Christopher company, which was at the Park last week, struck on account of a reduction in their salaries from \$20 to \$15.

Human Hearts bid fair to enjoy a good week at the Empire. An enthusiastic audience welcomed the play on Monday night.

The comic opera venture at the Lee Avenue did not materialize, the house remaining dark on Monday night. It is not likely that the house will open again this season.

Hoboken.—Lyric.

Human Hearts was presented here the first part of last week; Rush City the rest of the week. Business was good throughout. Sowing the Wind opened last night to a large and appreciative audience. It will remain until Wednesday, when it will be replaced by The Fatal Card. McCarthy's Mishaps and Joseph Hart in A Gay Old Boy follow.

LILLIAN RUSSELL CHANGES HER MIND.

The arrangement between Lillian Russell and T. H. French, under which the latter was to manage the prima donna next season, is off. It is probable, in spite of all that has been said regarding Miss Russell's desire to find a new manager and Abbey and Grau's wish to abandon a star on whom they have lost large sums of money, that Miss Russell will continue under Abbey and Grau's direction next season.

Everything except a formal contract was arranged between Mr. French and Miss Russell for next season several weeks ago, as THE MIRROR exclusively announced at the time. All the details were discussed and the terms were such that Miss Russell and Mr. French were to be equal partners in the enterprise, to share profits or losses equally. At that time Miss Russell was eager to find a new management, and she had sought the release which Abbey and Grau were then just as much pleased to give her.

Miss Russell's lawyers were to draw up the contract, and she promised to have it ready for Mr. French's signature in a few days. Delays followed. Miss Russell explained them on the ground that she was busy with preparations for the production of The Goddess of Truth, but gave no hint that any hitch had arisen.

Mr. French yesterday received a letter which stated that certain complications had arisen, and that Miss Russell would be under the Abbey and Grau banner next season.

A MIRROR representative saw Mr. French and asked him the cause for this change of base.

"I don't know the reason," said he. "I had supposed the thing was settled finally. But in these matters you cannot sometimes always tell."

Mr. French's habitual serenity did not seem to be at all disturbed by Miss Russell's decision. He is used to the whims of stars of this kind. When Mrs. Langtry disappointed him in fulfilling her contract last Autumn he did not utter a sigh of regret. Mr. French has a good many irons in the fire, and one venture more or less makes little difference in his calculations.

BURMAH TO CLOSE.

The season of Burmah will close at the American Theatre on March 7. The members of the company have been notified to that effect.

The melodrama has drawn large houses during its engagement in this city. Last Saturday night, for example, the receipts were more than \$1,400. But the production is too costly to pay even when business is large.

The cast is expensive and the heavy sets require the services of a large additional force of stage hands. The piece is so elaborate that it would be out of the question to take it on tour with its present equipment. The amount of scaffolding that would have to be especially built for it in every week stand costs \$200, and that it but one item of the peculiar costliness and cumbersomeness of the production.

It is not because the play has not drawn, but simply because it cannot be made to pay under any circumstances that has led Manager Eugene Tompkins to his present determination to take it off.

The attraction to follow Burmah at the American has not yet been definitely settled, but it will be ready to announce in a couple of days.

MAURICE BARRYMORE TO STAR.

Maurice Barrymore yesterday signed a contract with W. A. Brady by which he will star next season under the latter's management. The play used will be a drama of Mr. Barrymore's own composition entitled Roaring Dick and Company. Mr. Brady, who has read the play, declares it the strongest society drama that he has ever met with. Mr. Barrymore's role will of course be Roaring Dick, a character something in the line of Captain Swift.

TO FOLLOW DUSE.

Martha Morton is adapting a comedy from the German for Joseph Brooks. The piece will be produced by the American Theatrical Syndicate after the season of Duse at the Fifth Avenue Theatre.

WALTER JONES IN A NEW BURLESQUE.

During the past month there have been all sorts of rumors about a proposed starring venture of Walter Jones. The comedian, it has been said, is heavily backed by a rich business firm in this city who have faith enough in his popularity and cleverness to star him in a burlesque fitting his talent.

Yesterday it was definitely ascertained by a MIRROR representative that the rumors were not wholly unfounded. Mr. Jones modestly said that as yet he did not feel worthy of stellar rank. He hoped, however, to come before the New York public in a new burlesque at Palmer's Theatre which would give him good opportunity for clever work.

From another source, it was learned that definite plans had been consummated whereby Mr. Jones will appear at Palmer's Theatre on April 29 in a burlesque of The Prisoner of Zenda. The libretto is by Joseph W. Herbert, the author of Thrillby, which enjoyed a long run at the Garrick Theatre, and is now on tour on the road. The music is by W. T. Francis, a well-known composer and music director. Mr. Jones will be seen in the dual role of the red-headed Rassendyll and his eccentric double. His make-up in both characters will be that of a tramp, but distinct in every detail from his make-up as the 142 tramp.

It is understood that Mr. Jones' relations with the Rices are perfectly amicable. He will continue to appear in Excelsior, Junior, for at least two months to come. Mr. Jones may be said to fill the same place in New York that Fred Leslie did in London. His make-up, witticisms and dances have been imitated and copied, not only throughout this country, but through England and France as well. In Excelsior, Junior, his opportunities are not great, but even there he has improved every chance for clever and artistic work. If his new venture is worthy of his talent, he is pretty sure to be successful.

THE COMBINATION SCHEME.

As announced exclusively in last week's MIRROR, a combination scheme is being effected among various prominent managers throughout the country which is undoubtedly one of the most important "deals" in many years. Telegraphic dispatches to all the New York daily papers have corroborated the story of the scheme as revealed for the first time in last week's MIRROR.

The arrangement guarantees to all houses in the combination thirty weeks of first-class attractions during each season. Al Hayman will do the booking for the circuit, and it is understood that all the attractions seen at the Frohman New York theatres will be seen on this circuit during the season.

Charles Frohman said yesterday to a MIRROR representative that the combination was in no sense a "trust." "We do not intend," he said, "to start out other companies controlled by other managers. The purpose of the scheme is simply to save the time and money consumed in negotiating for dates with these various out-of-town managers. As heretofore, the plays produced by my people in New York will feed these theatres for the greater part of the year. Before long I shall make the Garrick a theatre for productions the same as the Empire. Those of my attractions that I find suitable for the road will be sent over this circuit. But I am quite sure that none of the managers who have gone into the scheme will turn their backs on other good plays that happen to be controlled by managers who are not in the scheme. Understand me now. This is not a 'trust,' and it is ridiculous to call it one."

A NEW AMERICAN COMEDY.

It is probable that A Country Dance will follow The Two Escutcheons at the Garden Theatre. Mr. Palmer will keep An Absent Boy in reserve for next season, or will first give it a provincial trial. A Country Dance is one of William Calder's enterprises, and he puts considerable confidence in its merits. The play is an American farcical comedy, by Ernest Elton. The scenes are laid in Harlem, in a Fifth Avenue drawing room, and in a Broadway millinery establishment. The following are now rehearsing the piece: Arthur Moulton, Ernest Elton, Frank Kendrick, Logan Paul, Theodore Roberts, Gus Fixley, C. H. Crosby, James McDonald, Una Abell, Stella Bonheur, Ida Von Trautman, Tempe Evans, Vivien Edsall, Myra Brookes.

IMPORTANT ENGAGEMENTS.

J. E. Dodson signed yesterday with Charles Frohman yesterday to play first old men with the Empire stock company for another year.

W. H. Thompson signed yesterday with Joseph Brooks to originate the important character role in a new play by Martha Morton, which the syndicate will launch at the Fifth Avenue after the Duse engagement.

Blanche Walsh and Leo Dietrichstein have signed with W. A. Brady for his next Fall production of Under the Polar Star at the Academy of Music.

WOOLSON MORSE IS ALL RIGHT.

Woolson Morse, the comic opera composer, is not on the brink of death, all newspaper reports to the contrary, notwithstanding. Last week he had a surgical operation performed, and he has been in bed ever since. His condition last night was by no means precarious, and his doctors say he will soon be up and about again.

ROBIN HOOD'S 2,000TH TIME.

Last night The Bostonians celebrated at the Broadway Theatre the 2,000th performance of Robin Hood. Reginald de Koven conducted the orchestra, and Harry B. Smith superintended the stage. A number of floral baskets and wreaths were sent to the principal members of the company.

W. S. Harkins at liberty. Address MIRROR.

SAID TO THE MIRROR.

CHARLES A. TAYLOR: "I wish to contradict the published statement that The Derby Mascot has closed its season. I am booked up to Aug. 10, and expect to stay out. Little Katie Rooney has made a great hit, and I am now booking her for next season in my new comedy-drama, The Lion's Den."

HAL CLARENDON, JR.: "I wish to inform THE MIRROR, and also my professional friends, that I am not the H. Clarendon who, according to your last issue, has been swindling managers in Indiana. I am Hal Clarendon, Jr., a son of Hal Clarendon, a noted actor, now dead. I closed my season with the Vendetta company four weeks ago in Cincinnati, Ohio, and am now in Washington, giving dramatic recitals."

F. ZIEGFELD, JR.: "Canada is in a very bad condition, although Sandow has shown himself a strong drawing attraction even there. We had 5,000 children at the matinee in Toronto, and one night the University boys came 1,500 strong."

W. S. BATES: "I shall never again be without my name in the advertising columns of THE MIRROR. I have seen after a few issues containing my card that it has done good. A number of managers have spoken or written to me in consequence of it."

ALICE KAUSER: "Please correct statement regarding Paul and Vaughan Kester's play The Cousin of the King THE MIRROR announced for production next season. Walker Whiteside, who secured the play, produced it at the Schiller Theatre in Chicago, Jan. 31. The play was splendidly staged and very well received."

EDGAR FORREST: "The statement made last week that my play, In the Heart of the Storm, is an adaptation from a novel by Maxwell Grey is an error. It is a drama of the Massachusetts coast, and original; and when it was named I did not know that there was a novel with the same title."

JOHN D'ORMOND: "THE MIRROR was mistaken when it stated that John D'Ormond and Agnes Fuller are pirating A Texas Steer in Tennessee. I have not played A Texas Steer or any other copyrighted play in Tennessee or elsewhere. I play a standard repertoire, as I have done for five years. I suspect your informant to be a man whom I recently discharged, and who takes this way to injure me. I am opposed to piracy, and the passage of the Cummings bill will be of inestimable advantage to me as well as many others who strive to play an honest repertoire."

TO PRODUCE HER BROTHER'S PLAY.

Rose Coghlan has taken time at Palmer's to present there her brother's (Charles Coghlan) play, Madame. Her leading man will be Harrington Reynolds.

ONE ROUND OF SUCCESS

IS THIS SEASON'S RECORD FOR MR. ROBERT

HILLIARD

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UNDER THE DIRECTION OF W. G. SMYTH.

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HI HENRY'S

COLOSSAL MINSTRELS

IN CINCINNATI

FOUNTAIN -- MINSTRELS -- PACKED

It has been said by the "knowing ones" that a minstrel company could not play to its expenses in this city, and in fact there has not been a minstrel aggregation here in years that has done what is ordinarily known as good business. It remained for Hi Henry's Minstrels to come to the Fountain and turn people away at both performances yesterday.

The first part was beautifully mounted, the costumes looked bright and new, the draperies were above the average and the vocalists thoroughly schooled. Old "chestnut" gags were made conspicuous by their absence, and both the first and second edition of "end men" were clever entertainers. "Around the world in 80 Minutes" was a pleasing innovation. The olio portion of the programme was highly entertaining, the specialties of Denning and Mc Nish being exceptionally well received, and the cornet solos by Mr. Henry, with his full military band, were far better than is usually heard. The performance concluded with living statuary in bronze. The entire performance was highly pleasing and will undoubtedly do an excellent business during the engagement. — Cincinnati Enquirer, Feb. 17, 1896.

HI HENRY'S MINSTRELS.

From Sir Henry Irving to Hi Henry is a mighty jump, though the distance between houses is not so great. Upon the one hand the present week we have the mighty Englishman and on the other the American cornetist, Mr. Henry. As to Sir Henry we shall have more to say anon, Hi demanding our immediate attention, and as for the minstrel company he has brought with him, it is thoroughly deserving the many things said in its praise that have from time to time been brought to us. Why Mr. Henry has never visited Cincinnati before is a mystery. Organizations not so good as his have earned the applause of the audience gathered at the Fountain yesterday.

It is pleasant to add that Mr. Henry's Cincinnati debut was quite satisfactory, and in fact it is to be hoped that he will be seen at some of our houses soon. His close proximity to Sir Henry Irving at the Grand will not affect either house materially.

Route: Shelbyville, Ky., Feb. 25, Harrodsburg 26, Danville 27, Lexington 28, Paris 29, Frankfort March 2.



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A CHAT WITH MRS. BARNEY WILLIAMS.



From a photo. by Falk.

Among the favorites of bygone days, Mr. and Mrs. Barney Williams rise in the memory of the old theatregoer as two distinct and delightful types of comic acting. The Irish Boy of the one and the Yankee Girl of the other were inexpressibly droll and characteristic. The Irish Boy was a happy picture of health, high spirits and good humor. The Yankee Girl was a capital piece of artistic caricature.

Barney Williams has been dead twenty years, but he lives in the affections of all who remember his genial personality. Mrs. Williams is a hale and hearty old lady with snow white hair. On Tuesday, Feb. 11, she celebrated her seventieth birthday.

A Mirror representative who called upon her last week induced her to talk a little about the past.

"Yes, I am seventy years old," said Mrs. Williams, "and forty three years of that time were passed on the stage. How did I come to embrace the theatrical profession? Dear me, that's a long story, and it always makes me laugh. Well to begin with, let me tell you about my father. He was a non-professional, a business man here in New York. The theatre was a fad with him. He had the wildest enthusiasm for it. He bought all the plays he could get hold of and, in the evening, he would make me read them to him. In some way or another, he took it into his head that I had strong dramatic genius. I was a budding flower of the theatre, he thought, waiting for a chance to blossom to greatness. In short, he fancied he saw in me the making of a great actress. Of course this was pure imagination on his part. I was almost certain at the time that I hadn't a scrap of talent in me—and now, as I look back and remember what I was, I am quite certain of it. But my father was sure that I possessed the heaven-born gift of great genius. So he took me to Mr. Thomas Hamelin, proprietor of the Chatham Theatre, afterwards the National. Mr. Hamelin was a warm personal friend of my father's. 'If the girl has talent,' said he, looking at me doubtfully, 'she must begin like the rest, at the bottom of the ladder. She must begin in the ballet and utility business and I'll push her as fast as I can.'

"Father was delighted. He escorted me to the theatre every night and called for me after the performance. I made my debut in a local play called New York Assurance. I had no lines. I simply stood on the stage with the other supernumerary and ballet people. The strangeness and newness of the thing appealed me. I stood on the stage like a statue and never moved a muscle. I was not even conscious of the curtain's going up or coming down, and I stood transfixed till somebody took hold of me and pulled me off.

"In the next piece—I've forgotten what it was—I had a line to speak. I didn't speak it. I must have been frightened to death. The next play in which I appeared was a piece called The Pilot, in which J. R. Scott, the sailor actor, had the star role. I wore an extravagant costume, pieced together from the wardrobe of the theatre and my own private stores. This was my first important part, and my father was so excited over it that he brought a great many friends to the theatre in the firm conviction that I would burst refulgently upon public notice. I don't remember how I got through the ordeal, but I know that when my father met me at the stage door, as usual after the performance, he was very much crestfallen. 'Where were you?' he asked. 'Did you appear at all? None of us recognized you.' Poor father! After that he began to doubt my wonderful genius, and yet after that, strange to say, I began to show some small instinct for the stage. I got along better and better. They gave me principal comedy parts. I began to feel that I had something in me after all."

"How did you come to make a specialty of The Yankee Girl?" asked the interviewer.

"I was playing in Chicago with my first husband, Charles Mestayer, in support of Silsbie, the Yankee actor. There was a sickness in the company, and I was cast for female comedy leads. I played with Mr. Silsbie all through his engagement, and gained a little reputation as an actress of Yankee characters. My husband and I then went on a tour to Brazil, where we played a long engagement in Rio Janeiro. Returning to America, Mr. Mestayer died. In later years I met Mr. Williams, whom I married. We were playing at the Boston National when he conceived the notion of a sketch team to be known

as 'The Irish Boy and the Yankee Girl.' Some time before that he had made 'The Irish Boy' his trade mark. We were very successful, and from the first the public received us with favor. We had dozens of short plays written for us."

"You were the first actress to appear in 'protest pieces,' were you not?"

"Yes, I believe so. In one short sketch called A Day in Seville, I played ten different characters. Charles Selby, the English author, wrote the play for me. It was regarded as a humorous trifle. Most of our other pieces were Irish plays. There was The Fairy Circle, written for us by Henry Grattan. There was The Connie Songah, written for us by Charles Gaylor. There was The Emerald Ring, written for us by John Brougham, who was a very talented author, and a warm-hearted gentleman."

"Did your Irish plays ever give offense?"

"Oh, never. The press would occasionally take exception to something in our plays, but that, of course, was quite natural. Any play in which nationality is made conspicuous is liable to be misunderstood and resented. Our audiences were never offended, however. We traveled all through Ireland, appearing in the principal towns and cities. We had to cut a scene out of one of our plays, Ireland's Tears, afterwards known as Ireland As It Was. To give the stage carpenters a chance to set the next scene, we went out and executed an impromptu jig. It was received with such applause that it became the hit of the piece. We were both surprised at this success, as neither of us were dancers."

"Did you not act before Queen Victoria during that tour of Great Britain?"

"Yes, the Queen expressed a desire to see us act and we were very glad to appear before her. Some people may not consider it much of an honor, but we were young at the time and felt very much flattered."

"It is said that Dion Boucicault got a great deal of inspiration for his Irish plays from your performances. Do you believe that?"

"Not for a moment. It seems to me very silly for people to say that Mr. Boucicault stole this, that and the other thing from here, there and everywhere. As if a man of genius like Boucicault could not invent anything!"

"Didn't your husband's farce of Brian O'Linn furnish him with the idea for The Shaughraun's wake scene?"

"No, I don't think so. A wake is a wake. Dion Boucicault's wake was not Barney Williams' wake. My husband never felt that our scenes or incidents were plagiarized or purchased. We had one transitory grievance against Mr. Boucicault, but it was very transitory indeed. My husband and he had entered into an agreement in the Fall of '50 whereby Mr. Boucicault was to furnish us with a new Irish play, to be ready in the Fall of '51. The Boucicault trade mark meant a great deal in those days and carried a star a long way. Well, in January or February we met Mr. Boucicault who read us the first two acts. The play was The Colleen Bawn. My husband was delighted with the character of Myles, and although Eily O'Connor seemed a bit too sentimental for my line of business, we were both very much pleased with the play as a whole. At that time Mr. Boucicault was house dramatist for Laura Keane. Along in March he put on a play called Vanity Fair, which was expected to last through the season. But it failed. Something had to replace it. Imagine our indignation and surprise to find that The Colleen Bawn, which he had written for us according to contract, had been put on at Laura Keane's. He was profuse in apologies. He had been caught in a corner, he said, and having nothing else up his sleeve, had to put on The Colleen Bawn. He would write us another piece, he said. But my husband said 'No.' Mr. Boucicault had broken faith with us, and we didn't propose to give him another chance. There was a little bitter feeling, but when we came to think it over we agreed that we might have done the same thing if we had had the same temptation. We are all of us human, and Dion Boucicault was very human."

"My husband died in 1876. Our affairs were somewhat tied up, and yielding to necessity and the advice of my friends, I consented to make a short tour. I acted just one week. It was absolute torture. I simply couldn't do it. When husband and wife have been together for years as joint stars, the combination is broken forever as soon as one of them dies or retires. I felt that I could never face the public alone. It was a physical impossibility."

Mrs. Williams paid a warm tribute to her brother-in-law, the late W. J. Florence.

"He was the gentlest, most considerate of men, with a kind, loving, simple nature. When my husband died he was a strong arm of help and defense. Whenever he was in town he would come to see us and spend the day with my grandchildren, romping all over the house and sharing the fun of all their games and pranks."

"Yes, my theatrical life was a very happy one. I have a thousand blessed memories of the old days. The actors and actresses of my time were in nine cases out of ten sympathetic, charitable men and women. My husband and I made no enemies. Mr. Williams was blunt and outspoken. If he liked you, he loved you. If he didn't like you he told you so right off and that spared unpleasantness. I have every reason to be grateful to God. When my husband was taken from me, I still had a loving, devoted daughter left me. I have had my troubles, but the bitter has been small and the sweet has been great."

DUSE'S SALE.

The first day's sale of Duse brought \$6,000 into the box office. The second day's sale was over \$1,000. It is estimated that her first week's business will easily average over \$3,000 a night.

W. S. Bates, bus. mgr., Rice's Comedians, &c.

AS YOU LIKE IT.



HE would lose a great musician in Ambrose Thomas, who has just died in Paris at the age of eighty-five. The last time I saw the composer was in May, 1895, the day they buried the victims of the Opera-Comique horror. Thomas' famous opera Mignon was being performed on the ill-

fated night that the Salle Favart was destroyed. Just as twenty years previous the old Opera House caught fire while they were performing his other opera, Hamlet. These two disasters, particularly the later catastrophe which resulted in the loss of over 400 lives, preyed greatly on the composer's mind and I recall well his grief-stricken appearance on that morning in May he passed by—one of the chief mourners in the melancholy procession that escorted over three hundred burials from the church of Notre Dame to the Mont-morte Cemetery. As the composer's venerable form passed the serried ranks of bare-headed sight-seers, a faint cheer went up from the crowd, but Thomas imposed silence with a deprecatory gesture that spoke volumes. No blame could, of course, be attached to him, but he seemed to have taken the whole burden of responsibility upon himself.

Speaking at the twelfth annual dinner of the London Playgoers' Club, Forbes Robertson remarked that it was a disheartening fact that the drama above all other arts must appeal to a mighty public—to the masses—that it may live.

"When a man loves a given art very much," he said, "when it appeals to him and nourishes his higher thoughts, he naturally turns to the noblest expressions of that art," and so I may safely say that we all here might have longed this many a time for representations of works we can hardly hope ever to witness. It is a sad fact that we have all seen efforts on the stage—noble efforts—die fruitless and barren."

But Mr. Robertson is optimistic. "Have we not made great advancement? And as the public come to care more for the drama and so know more of it, so we shall make further progress and look forward to that happy hour when all forms of the drama may be seen of the people without disaster to those who take pride in setting before them that which is best and noblest in the art."

While the members of the Players' Club dined an orchestra composed entirely of women discoursed music which may have been sweet and harmonious.

Augustus Harris, the English manager, has hit upon a rather novel way to prevent the members of his Drury Lane pantomime company from standing on the "P" side of the stage and so obstructing the wings during a performance. He has had placed on the floor a grating to which electric wires are fixed, so that a very unpleasant current passes through the body of any person standing on the grating. After the women of the ballet had been "shocked" a few times, the "P" side of the stage was almost entirely deserted.

The London Stage informs its readers seriously that there is every probability of Daniel Frohman moving his field of operations from here to London and becoming the manager of a West End house.

The London Era is responsible for the statement that John Drew took the play Christopher, Jr., to London last year and vainly tried to find a theatre wherein to produce it.

The London Times publishes a letter in which the writer calls attention to the fact that it was while the late Lord Leighton was president of the Royal Academy that he and the council first allowed the Cinderella of the arts, "The Drama," to be toasted at their great banquets.

Before leaving New York for Washington Duse sat for her photograph at Mme. Dupont's. The pictures, which are not yet on the market, are described as wonderful.

It would seem that unscrupulous playwrights, who do not hesitate to throw over their collaborators when they have an opportunity, are not to be found exclusively in New York. According to the Paris Liberté M. Heros disputes with M. Georges Beral, a well-known Paris critic, his share in the authorship of Le Modèle, the new play revised by THE MIRROR's Paris correspondent this week. M. Heros claims to have worked with M. Beral on a drama which has the same plot, but which never saw daylight. M. Beral is now charged with having taken up the drama and left his old associate out in the cold.

An amusing story is told about the experiences of Charles Richman with Augustin Daly during the early rehearsals of The Countess Gucki. As everyone knows, Richman has made an unquestionable hit in the part of the gallant Austrian officer, but according to an eye witness the young actor had to pass through a painful ordeal while rehearsing the role. Rehearsals at Daly's usually take place in the public foyer in front of the house. Mr. Daly sits alone in state near the green swinging doors and the members of the company go through their respective parts on the raised floor inside the railing which does service for footlights. One day, it seems, Mr. Daly had gone over a certain scene half a dozen times and Richman was still unable to grasp the idea. Then Mr. Daly became impatient and fixing his eye on the actor he slowly rose from his seat. The other members of the company held their breath. They felt some tragedy was at hand. Richman was evidently impressed the same way, for gazing a moment

with blanched face on Mr. Daly, he turned and ran, making an exit from the theatre. To prevent his exit Mr. Daly began an immediate pursuit after him. Mr. Richman barred the exit through the stage and Mr. Daly chased Richman all round the foyer. Finally he was caught and induced to begin once more. Richman is a Hercules physically and so could not really have been afraid of the manager. It was simply that he was taken by surprise. He was discouraged by the repeated failures of the scene, wanted to get out of the theatre and when he saw Mr. Daly rising to go to him, he ran instinctively.

A lawyer from Denver who has recently taken up his residence in this city writes me as follows:

If you will take up any of the daily papers and look over the amusement ads, you will see that only about one half of the houses give the reader any information as to where they are. One would think that New York was a little village of five thousand people some place down in Maine where every one knows where the "opera" house is, and that all you had to do was ask the first person you met. It is a great annoyance to a stranger once pointed with the city to take up a paper and see some play advertised that he wants to see, and then have to hunt all over town to find the house. I have given it up in disgust two or three times myself, and either gone elsewhere where I could find the house, or stopped at home. The theatres have changed so in the past eight or ten years that it is practically a new city to a person who has been away for a few years.

Here is something else that calls for reform. Very few of the houses advertise the time at which the performance begins, and as no two of the theatres ring up at the same time, when you go to one theatre and mark, and find the play starts at 8:15, you go to another next week and find it begins at 8 and you have missed fifteen minutes of the first act, then the next week you make up your mind to go early, and get there at 7:45 and have to wait until 8:30. All this might easily be remedied.

I am about to make a protest against the exorbitant prices of the New York theatres charge for seats.

Many of the managers who demand \$2 in New York are glad to play their attractions in the West or South for \$1 to \$1.50. If they can do this on the road, where they have to pay for the expenses are much higher, they can do it in New York. There are plenty of theatres in this city, and the public should show their disapproval of the raised prices by staying away from those houses where \$2 are asked.

Many theatregoers are, doubtless, of my correspondent's opinion, but I myself cannot see why \$2 is too much for the leading houses to charge. Those who cannot afford \$2 for the best seats can pay 1.50 and sit in the balcony. As a matter of fact, in a country where everything almost is more expensive than abroad, the prices charged for admission to our theatres are less than at any of the European theatres. In London the stalls, which correspond to our orchestra chairs, cost half a guinea or \$2.00. In Paris the best seats at the Opera House cost fourteen francs, or nearly \$3, and at the Theatre Francaise ten francs or \$2. To be sure it may be argued that the fare provided at these foreign theatres is better and so worth more, but unless our managers can receive a fair price in return for their outlay of capital it does not encourage them to persevere in trying to find good plays. The managers, of course, make a mistake in not advertising the exact location of their theatres and in not stating the exact time at which their performance begins.

Franklin H. Sargent tried for the first time last Tuesday the experiment of giving the performances by the students in the afternoon instead of in the evening, and he found he could draw a much better audience. This is easily explained. In the evening most people in the literary and theatrical professions are busy, while the afternoon is for many of them a time for relaxation. Watching novices act is, to be sure, poor entertainment generally, but Mr. Sargent is shrewd enough to make the programme sufficiently interesting in itself to excite curiosity. And this policy, of course, is of great value to the students, for it insures attention for their work from competent judges. In the audience last Tuesday I noticed W. D. Howells, George Parsons Lathrop, Charles Barnard, Sada Kichi Hartmann, Martha Morton, James G. Huneker, E. A. Dithmar, John F. Kellard, Max Fignman, Frank Mordaunt and Alice Fischer.

WRIGHT HUNTINGTON AND COMPANY.

Wright Huntington and a remarkably strong company, for road business especially, consisting of Francis Drake, Nettie Byrne, Mrs. George Dickson, Florida Kingsley, Carrie Fredericks, Mr. Huntington, William F. Wilson, Hudson Liston, Alf Hampton, I. B. Everham, Leighton Baker and John Kennedy, has been organized and began a well backed season of fourteen weeks last Saturday in Yonkers, where they won immediate favor. The plays included are Moths, All the Comforts of Home, Our Regiment, Pink Dominoes, The Wages of Sin, and Woman Against Woman. They will play week stands at prices a little above the cheaper repertoire companies and below the high priced attractions, yet giving a better performance and better productions than many of them. One feature of the new combination is that nearly every property and piece of bric-a-brac is carried. With such a repertoire and company success seems assured and the attraction is commended to all lovers of the theatre. Mr. Allen Willey, the proprietor, has spared no expense in fitting out the combination in a business like manner. Branch O'Brien is the manager and he is already at work booking a tour of thirty eight weeks for the season of 1896-97.

MODIESKA WILL NOT ACT AGAIN THIS YEAR.

Frank Perley, manager for Modjeska, announces authoritatively that she will not appear again before the public this year. It had been hoped that she would be sufficiently mended in health to play a few important dates. Now it has been deemed best to abandon any further tour this season. If Madame Modjeska is able to appear again next year the public will welcome her return to the stage with renewed warmth. Her present season, till interrupted by sickness, was almost phenomenally prosperous.

E. D. Shaw, Bus. Mgr. Address Mirror, &c.

VAUDEVILLE STAGE

A COMIC SINGER.



JOHNNIE CARROLL.

Patrons of the variety stage will recognize at once in the above picture the characteristic pose of Johnnie Carroll, the well-known singer of Irish comic songs.

Mr. Carroll was born in New York. When quite a young man he achieved an enviable reputation as a singer of songs and ballads, and no party or gathering in his neighborhood was considered a success unless Johnnie was there to add to the pleasure of the guests by his sweet singing.

The praise of his friends put the idea of going on the stage into his head. He secured an engagement at Koster and Bial's old place on Twenty-third Street, where he made his debut on Jan. 18, 1886, in a burlesque on Rip Van Winkle. After that he traveled with the Little Tycoon company, playing the part of Teddy. His next engagement was with Simmonds and Shocum's Minstrels, in which company were Chauncey O'cott, Willis Sweatnam, Joseph Hart, Frank Howard, and the Big Four.

He was next engaged to sing at Zipp's Casino, a Brooklyn music hall. He was successful there from the start, and got to be a regular feature of the place. His engagement was extended from time to time, until fully three years had passed before he made up his mind to seek fame and fortune in other fields.

He joined Weber and Fields, and has been with them or in one of their companies for four years past. He is now singing with Russell Brothers' Comedians, which is controlled by the German Senators.

Mr. Carroll's biggest hit was made with Harry Kennedy's "I Owe Ten Dollars to O'Grady," which he introduced. Other songs with which he has won applause are "Clancy's Trotters," "Hamahan," "I handed It Over to Riley," "Down Went McGinty," "Murphy's Pledge," "Nothing's Too Good for the Irish," "Fat Malone Forgot That He Was Dead," and "Down in Poverty Row."

Mr. Carroll has composed some original songs of the sentimental order, one of which, "I Loved You Better Than You Know," has attained a wide popularity. "The Old Sunday Dinner" and "When We Were Happy, You and I," are two of his latest compositions.

Mr. Carroll is very popular all over the country and has a particularly large following in the cities of Brooklyn, Buffalo, Cincinnati and Chicago.

THEATRES AND MUSIC HALLS.

Proctor's.

Russell Brothers' Comedians are here this week, in connection with Mr. Proctor's own attractions. The entire list is as follows: Russell Brothers, Irish comedians, George Thatcher, minstrel, Papinta, the mirror dancer, Tony Fuller Newhall, the society singer, Grant and Maud, elastic wire act, Dan Randall, German comedian, the Grimes, comedy duo, May Howard, ballad singer, Falke and Senon, musical comedians, Fields and Lewis, comedians, Johnnie Carroll, comic singer, O'Brien and Haver, in "A Newsboy's Courtship," Bert Burke and Randall, acrobatic go enques, the Morellos, acrobats and their trick dog, Sadie May, singer, Gladys Van, soubrette, and Annie Lloyd, serio-comic.

Proctor's Pleasure Palace.

George Lockhart's comedy elephants are in their last week. Other features are Long and Little, musical clowns, and the Four Parkins, with their giant heads, two novelties from Europe, George Thatcher, the Twin Sisters Abbott, singers, the Marlo Dunham Trio in new acts on the aerial horizontal bars, Elsie Adair in her dancing creations, the Allisons, dancers and duettists, Les Bengalis, nidget, French comedians and acrobats, La Roche, spiral ascensionist, Dolan and Lenhart, travesty duo, Bryant and Richmond, "the opera bluffers," the American Trio (Lillie Larkelle and the Collins Brothers) in a musical comedietta, Lina and Vani, acrobats, Ada B. Downie, serio-comic, Ray Vernon, soubrette, Cradock, the Roman aveman, and Clifford Sisters, duettists.

Hammerstein's Olympia.

Marguerite, Oscar Hammerstein's spectacular opera and ballet, continues to attract large crowds to this magnificent temple of amusement. It is preceded this week by a vaudeville program of six numbers, furnished by Virginia Aragon, the high wire artist, Fanny Wentworth, "the female Grossmith," Carl Hertz, magician, O'Gust, animal imitator, Sadi Alfarabi, Russian equilibrist, and P. Castor Watt, change artist.

Keith's Union Square.

Vernona Jarbeau makes her vaudeville debut here this week. She presents a new sketch in which she has ample opportunity to show her versatility. Lew Dockstader continues a feature of the bill, and Mark Murphy comes direct from the Thrillix company to tell his newest Irish

jokes. Others in the bill are John Higgins, champion jumper of the world, Barr and Evans, sketch team, Runt and Rudd, grotesques, Delaur and Debrimont, grand opera duettists, Romano Brothers, expert head balancers, Grovini and Murray, grotesque acrobatic dancers, Edora and Norine, jugglers, Master Frank Whitman, boy violinist, Caroline Hall, comedienne, the Morello Brothers, equilibrists and acrobats, the Brannigans, Irish dancers, Loring and Leslie and Tegge and Daniels, sketch artists.

Tony Pastor's.

The bill this week is long and interesting. It includes Annie Oakley, sharpshooter, Rice and Elmer, horizontal bar comedians, Kitty Mitchell, comedienne, Agnes Evans and Nettie Huffman, travesty artists, Lester and Williams, parody singers, Cora Rount, comedienne, Ella Wesner, male impersonator, Al Reeves, banjo comic, Kattie Karsale, soubrette, Frank and Jennie Roberts, sketch artists, the Mirambo Trio, musical comedians, Harry and Tommy Mayo, character singers, Cathryn Rowe Palmer, dancer, Thomas Abbott, boy magician, assisted by William Hammond, and Till's Marionettes.

Koster and Bial's.

La Lote Fuller is the star this week in her dances. The other features are Paul Martinetti and his pantomime company in Robert Macaire, Rosie Rendel, transformation dancer, Cinquevalli, the juggler, Press Eldridge, comedian, Deltorelli Brothers, musical clowns, the Craggs, gentlemen acrobats, and the new living pictures.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Lew Dockstader returned to New York and to burnt cork last week. He discarded the masks of Strong and Cleveland, and gave one of his old style talks in his fearfully and wonderfully made dress suit. He has adopted the method of turning his back to the audience occasionally in order to emphasize the point of his jokes. He introduced a number of new witticisms, in one of which he holds an extended conversation with the piano player, who kept up his end of the dialogue in first class style. Mr. and Mrs. Sidney Drew repeated their success in the dainty and effective little play, In Clover. Mrs. Drew was warmly applauded for her work. Walter Leon, the boy orator, delivered several recitations cleverly and gave "Curfew Must Not Ring To-night," in imitation of several different people, including a Vassar graduate, with Delsarte trimmings.

Runt and Rudd were immensely funny all through their act. Their dancing is unique, and their grotesque business very amusing. Their burlesque magic wind-up brought down the house. Flora Finlayson sang De Koven's "Past and Future," "The Sweetest Story Ever Told," and "My Love is a Mermaid Fair." Her voice is as strong and clear as ever, and her singing found great favor with the audiences. Horwitz and Bowers presented their travesty on Camille, and also their imitations and monologues with piano effects, with which they aroused considerable laughter. The cabbage eating trick is extremely funny. Le Roy and Clayton presented a clever sketch, in which a quiet Irishman and a society woman bandy words. There are some very amusing lines introduced and the singing was pleasing.

Ben Harney was one of the hits of the bill. His work was spoken of a few weeks ago when he was at Tony Pastor's. His piano playing and dancing caught the fancy of the audience, and he had to respond to several encores. Ernest Wilson, though suffering from a cold, made quite a hit with his character songs. His make up as a Hungarian gypsy was very picturesque. Quinn and Forbes, two very young and very confident performers, showed how well they could dance and play the harmonica. The dancing was very good.

Adonis Ames and La Bella Carmen repeated their performance of last week. The Two Carles talked a great deal and played some music. W. E. Whittle gave an exhibition of ventriloquism.

KOSTER AND BIAL'S.—Charles Wayne was a newcomer here last week. He met with considerable success in telling his jokes, which he emphasized in a way peculiarly his own. He introduced some exceedingly funny gymnastic work, which was received with shouts of laughter and a good deal of applause. Martinetti and his company continued their bit in Robert Macaire. The Craggs posed and tumbled as gracefully as of yore. Cinquevalli juggled in the way which has made him famous. The Allisons sang and danced cleverly. Marthe Marthy introduced her French comic songs and her educated donkey. The living pictures closed the performance as usual.

HAMMERSTEIN'S OLYMPIA.—Laura Moore, who was for a number of seasons with Francis Wilson's company as prima donna, appeared for the first time here on Monday night of last week, in the title role of Marguerite. She went through her part without a hitch, and sang her music superbly, especially the "Come Back" song, which was encored. She was warmly applauded throughout and received some exquisite floral offerings.

Marguerite continued on its successful career, crowded houses being the rule throughout the week. Fanny Wentworth gave her up-to-date act at home, in which she introduced a number of new imitations, and some new work on the piano, which was very amusing. O'Gust, the French clown, initiated cats, dogs, pigs, chickens, roosters, saws, railroad trains, and a few other things with great fidelity to nature. Virginia Aragon walked and danced and slid and smiled on the wire. Her performance is amazing. Carl Hertz continued to astish with his "Vanity Fair" illusion, which is one of the most puzzling tricks ever done here. Sadi Alfarabi looked as charming and balanced as gracefully as ever and P. Castor Watt changed his costume a dozen times without leaving the stage.

TONY PASTOR'S.—J. Aldrich Libbey was one of the pleasing features. His voice is as good as ever, and he won applause for his singing of these new and pretty songs: "Mollie's the Girl for Me," "There'll Come a Time," "Marie Louise," and "My Little Sweetheart, Jess." Will H. Fox gave his piano monologue, with jokes thrown in for good measure. He ought to introduce a good stirring selection, or a slightly classical piece once in a while, just to show that he can really play on the piano as well as he can play with it. George Evans sang his own songs, "My Honey Boy" and "Standin' On de Corner," making the hit which is a usual part of his programme nowadays. Cora Rount made her New York reappearance and pleased her admirers with her songs, some of which were slightly breezy. The quaint music, shabby clothes, and gentlemanly manners of Binns and Binns made a combination which brought many laughs. Shetter and Blakely pleased with their negro talk and songs. Baldwin and Daly did some good contortion and acrobatic work in the grotesque make up of the Zulu twins. Charley Case worked upon the feelings of his hearers,

and an assortment of laughs and giggles was the result. The "kid" sketch by Edward and Jessie Evans is quite familiar, but continues to be amusing.

Herbert Albini introduced a few new illusions and performed some startling card tricks. The Burt Sisters sang and danced and swaggere around as "The Broadway Swells." The others who appeared were William and Kittie Harbeck, posturers and jugglers, Val Vito, a Japanese juggler and top spinner, Bessie Searle, contralto singer, the Davenport Brothers as the two brownies, and Nellie Maguire, soubrette.

PROCTOR'S PLEASURE PALACE.—The big guns of vaudeville are spoken of so often that the lesser lights are sometimes lost sight of. We will therefore, mention the artists in the order in which they appeared on the programme. Eva Swinburne comes first and deserves a special line. She is a very dainty, pretty little maiden who sings well and dances very gracefully. She will undoubtedly be heard of very soon if she perseveres in the way in which she is beginning Paul Slator, with the aid of wigs, beards and facial expression, impersonated men of different nationalities. He has a dummy figure of a woman with which he danced. His attempt at Irish mugging, gagging and dancing was vastly amusing. The Morellos and their trick dog did a good acrobatic sketch. Her, Burke and Randall dived through their part of the programme with neatness and despatch. O'Brien and Haver gave "The Newsboy's Courtship" with its acrobatic trimmings. O'Brien's imitation of an intoxicated acrobat is the very best thing of its kind on the boards. Les Andors changed their clothes quickly, but could not change their language. They sang in French to their own great satisfaction. Falke and Senon combined fun and music in a diverting way.

The Russell Brothers received a rousing welcome. They introduced their new specialty, in which they impersonate two typical servant girls. The sketch is very amusing and will no doubt become popular in a very short time. During the piece James Russell impersonated Sarah Bernhardt and John Russell sang a new song about a woman who had seen better days. Les Bengalis, the midgets from France, captivated the women and children by their "cute" ways. La Roche rolled from the stage to the flies and back again locked inside his mysterious globe. George Lockhart put "Boney" and her companions through their paces, including the see-saw.

The Marlo Dunham Trio gave their neat and graceful horizontal bar act. The Russell Brothers appeared, supported by the principal members of their company in a burlesque on the Two Orphans. Some of the lines and situations were extremely funny. Fields and Lewis made a hit with their quick talking act. They sang two new parodies on "Tell Them That You Saw Me" and "She May Have Seen Better Days." Elsie Adair began her second engagement, appearing in her pretty dances, which aroused the greatest enthusiasm. Johnnie Carroll sang Irish songs in a very amusing way. The Danos proved that men with one leg can be as agile and funny as others can with two.

PROCTOR'S.—Papinta introduced the mirror dances, with which she has been making a hit in other parts of the country, last week and scored an immediate success. The arrangement of mirrors makes it appear that several Papintas are dancing at once, and the result is bewildering. The light effects are well managed. Walton and Mayon introduced their new sketch, which won immediate favor. The height of the one and the shortness of the other makes all their work irresistibly amusing. The Mimic Four travestied Trilby, Parkhurst, the police and Tenderloin characters successfully. John W. Ransome told of his adventures in Ludlow Street last Summer and some other things which have happened more recently and sang his new song about Venezuela. Grant and Ward's bouncing wire act was loudly applauded. Morton and Coleman cracked some fresh Irish jokes which made the audience really laugh. Daisy Mayer and her colored assistants, who are getting to be big boys now, sang and danced on the sand. Lurkie Thurlow and Gertrude Mansfield shared the soubrette honors. The four Mosers and Basco and Roberts did some good acrobatic and comedy work. The Don Sisters changed their costumes and their songs three times. They are very lively. Kilroy and Rawson cracked black jokes in the burnt cork dialect. Dolan and Lenhart gave a burlesque on the mind reading craze, Inez Palmer proved that her teeth were all her own by swinging various heavy objects from her mouth, Fredo and Griffin furnished fun and music, Harry Fenton did some clever balancing, Jennie Whitbeck sang, and Jennie Robie appeared in a baby frock and sang some songs of child life.

DINED AT PROCTOR'S.

The German Cafe under the auditorium of Proctor's Pleasure Palace was the scene of a very pleasant gathering on Thursday evening last. A number of newspaper men, whose writings are mostly of a theatrical nature, had been invited to dine by Mr. Proctor, and the unanimous way in which they accepted showed that they had not forgotten their pleasant impressions of a former occasion on which they had enjoyed Mr. Proctor's hospitality.

A splendid dinner in every sense of the word was served, and as the meal progressed the flashes of wit that went round the festive board made the other diners stare with wonder and giggle with delight. When the coffee and cigars had arrived, Major Williams proposed the health of Mr. Price, who acted as host, in a very neat speech. Mr. Price responded briefly and fittingly. The party then adjourned to the theatre, and enjoyed the performance of the Marlo Dunham Trio and the Bengalis, in whose honor the dinner was given.

BROOKLYN MUSIC HALL OPENED.

The Brooklyn Music Hall, at Fulton Street and Alabama Avenue, was opened last week. It was feared that a license could not be procured in time, as there was a hitch between the managers and the authorities. An agreement was reached in time, however. Mr. Gebhard consented to give the performance without scenery and obtained his license.

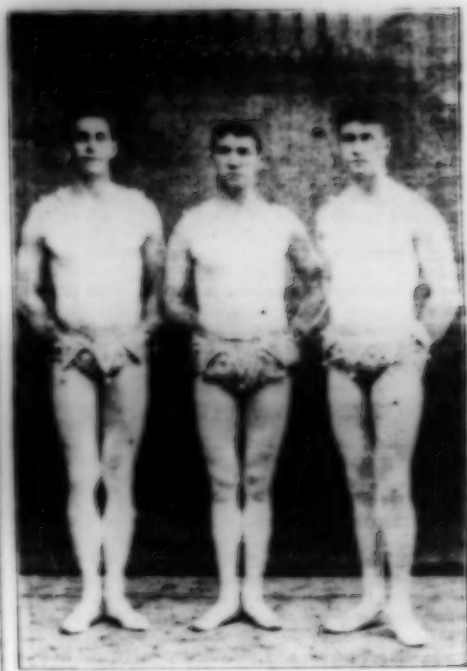
The hall is very handsome and is likely to enjoy a profitable patronage. The first week's bill included Adelina Roattino, Worth and Marshall, Delaur and Debrimont, Helen Pavona, the Quaker City Quartette, Mabel Russell, Carlisle's troupe of trained dogs, Mabel Stanley, De Forests, Leavette and Nevello, and Deltorelli and Glissando.

CHANGES AT EASTON, PA.

Edward Miles, of the firm of Miles and Graham, managers of the New Palace Theatre, Easton, Pa., has bought out Mr. Graham's interest and will henceforth be sole proprietor and manager.

Dave Foy, formerly with the Two Johns company, has been engaged by Mr. Miles as stock comedian.

CLEVER BAR PERFORMERS.



THE MARLO DUNHAM TRIO.

There are a great many prejudiced people in this country who imagine that nothing good in the acrobatic line can be produced in America. They will tell you, with a shrug of the shoulders, that a successful acrobat must come from people who have been so versed in the art for generations, and above all things he must be born in Europe.

That these ideas are entirely wrong is proven by the success of the Marlo Dunham Trio. They are all Americans, none of their ancestors was even remotely connected with the circus business, and to cap the climax they are, without the shadow of a doubt, the finest performers in their line in the world.

The Trio is composed of Frank Marlo, Ben Dunham, and John Howard. Marlo was born in Rochester, N. Y., Dunham first saw the light in Pensacola, Fla., and Howard came into the world in Portland, Ore.

Dunham got his first ambition to be an acrobat in a small gymnasium in his native town. He practised there with the man who owned it, and finally they started off with a circus. When they reached Salt Lake City he met Marlo and immediately formed a partnership. They were successful for a long time owing to a slight disagreement they parted company. Marlo went to Europe, and Dunham took Howard into partnership. They made up their differences last year and since then the three men have appeared as the Marlo Dunham Trio. Neither Dunham nor Howard has ever performed in Europe, and the chances are that when they do go over they will show the Europeans what a real horizontal bar act is.

At times Mr. Dunham's wife and a boy whom they picked up on one of their tours appear in conjunction with the trio, but owing to the law they cannot appear in New York. The trio will go to San Francisco shortly to fill a special engagement. When they return they begin an engagement of several months with F. F. Proctor.

ZIEGFELD'S HORSE.

At the opening of this season of the Trocadero Vaudeville at the Chicago Auditorium, where the company played to \$46,000 in nine performances, Sandow and Ziegfeld, who are interested together in the organization, were standing in front of the Auditorium Hotel when Cyrus McCormick drove by with his high stepping horse "Hero." As the beautiful animal passed admired by every one Sandow remarked to Ziegfeld, "I tell you, my boy, if our season keeps on as it has opened, and if you will accept it, I will buy that horse for you no matter what the figure, or secure one as near like him as possible." A few days ago Sandow bought the horse and presented him to Ziegfeld, in fulfillment of his promise. As Sandow begins a ten weeks' engagement at Proctor's Pleasure Palace shortly he and Ziegfeld will have a splendid chance to test the speed of the animal on the beautiful roads of upper New York.

J. W. KELLY HONORED.

One hundred members of Jersey City Lodge of Elks attended the Bon Ton Theatre in Jersey City, Feb. 14, as a compliment to J. W. Kelly, the tolling mill man, who is one of their members. While Mr. Kelly was doing his act, he was presented with a gold headed umbrella, suitably inscribed. Milton Roblee made the presentation for the lodge, and Mr. Kelly responded in a few remarks brimful of the spontaneous wit for which he is famous.

HARRY HILL MARRIES.

Harry Hill, brother of Gus Hill, was married in Chicago on Monday, Feb. 17, to Ani Sirado, of Ani and Ino, who are featured with the New York Stars. A banquet was held at English's Hotel, Indianapolis, in honor of the event, at which the entire company was present. Ani and Ino have signed with the Vanity Fair Spectacular company which Harry Hill will manage next season.

FITZSIMMONS IN VAUDEVILLE.

Bob Fitzsimmons will soon begin to show the patrons of the vaudeville houses how he knocked out Peter Maher. He will be a special feature with Reilly and Woods' company at Hyde and Behman's Theatre in Brooklyn next week, and will appear at the Lyceum Theatre in Philadelphia with his own company later on. It is said that Maher will be his sparring partner.

THE BROOKLYN HOUSES.

HYDE AND BEHMAN'S.—Captain Samm's Majesties are here this week. They include Woodward's trained seals and sea lions, Givori Juliska, Maud Huth and Billy Clifford, the Corty brothers, Al Grant and Billy Clifford, the Corty brothers, Tenbrooke, Burt Sisters, Bently and Cameron, Stewart and Gillen, Randolph and Stewart, and Billings and McNally.

STAR.—The Washburn Sisters' Last Sensation is the attraction. The performers are the Washburn Sisters, O'Brien, Jennings and O'Brien, Nellie Waters, Haines and Pettingill, Mason and Ryan, Emery and Barlow.

BROOKLYN MUSIC HALL.—Some good name are on the bill this week. Among them are the Nemedos, Ed Foreman and Julia West, in a new specialty; Kennedy and Stewart; the Hoffmans,

Vino and Searle, to replace Raymond, Alonzo Hatch, Max Young, Professor Del Bosco's Spanish students, and Rosatino the Italian singer.

HAMMERSTEIN'S TROUBLES.

Oscar Hammerstein, his chief usher, Harry Howard, and his doorman, Benjamin Gieguel, were arrested on Saturday night on a charge of violating the theatrical law by not keeping the aisles in the Olympic Music Hall clear. The complaint was made by Richard Kennehan, an inspector of the Fire Department who had a wordy argument with Hammerstein and Howard about the blocking of the aisles. He went out to get a policeman, and when he returned Gieguel refused to admit them, so he had him arrested on a charge of interfering with an officer in the discharge of his duty. The prisoners appeared before Magistrate Kudlich on Sunday morning. After hearing some of the arguments on both sides, the magistrate paroled the prisoners until Friday.

VAUDEVILLE JOINTINGS.

The Photo-Pinaud Troupe, who have been at Proctor's for some time past, will sail for Europe this week. They open at the Tivoli, Leicester, March 2.

The Mirror has received a copy of a new song by C. H. Mardler. It is called, "She's Won My Heart, This Little Peach," and is published by W. J. Dyer and Company, of St. Paul, Minn. The "Little Peach's" name is Molly, and she is as lovely as the girls always are in that kind of song.

Agnes Barry gave a Legislature night at her Garden Theatre, in Albany, on February 11. Nearly one hundred lawmakers attended. Teddy Pasquelina aroused their enthusiasm by a clever rhyme about the Mullins anti-tights bill.

Zarmo, the upside down juggler, has gone back to Europe.

Gertie Reynolds, "La Danseuse excentrique," has been specially engaged for Proctor's Theatre, and will open March 2.

Manager Gus Hill has released from the Gus Hill Novelties Eugene Petrescu and the Four Gardner Brothers and is to replace them by two strong features. He has also added to his company McLeod and Atherton, two Western catch-as-catch-can wrestlers, who will meet all comers in wrestling bouts on their second trip West this season.

James R. Adams will join Ringling Brothers' Circus early in April. He was at Miner's Bowery Theatre last week doing a stilt act, under his old circus name of Pico.

Elsie Adair began her second continuous engagement of three months last week at Proctor's Pleasure Palace. This is her last engagement in New York, for some years, at least.

A theatre party composed of personal friends and admirers of Harry Potter and wife, the daring aerialists, visited the Bon Ton Theatre, Jersey City, on Feb. 13, to see Mr. and Mrs. Potter do their act. The couple received a number of floral tributes.

Sam T. Jack's new production, My Uncle from New York, is meeting with success on the road.

Saharet, the clever little sensational dancer from Australia, has been released by Manager Fred. Rider from The Night Owls' company, in which she was one of the features. She has joined Hoyt's A Trip to Chinatown company, and is doing her specialty in the last act of that comedy.

George Lockhart's elephants, which have been at Proctor's Pleasure Palace ever since the opening, will be transferred to the downtown house next week.

Zelma Rawlston has made an emphatic hit as Zu Zu in Thrilly. The specialty, which has all ways been highly appreciated in the vaudeville houses, has met with the greatest favor in every theatre Miss Rawlston has played in since she joined the Thrilly company.

Gertie Gilson, substituted for May Howard, who was ill part of last week, at Proctor's Pleasure Palace. Gertie has evidently been taught by her sister Lottie, as she has almost all of her tricks of gesture and voice except the peculiar little squeak which "the magnetic" uses so frequently as a "cute" effect.

In the current number of the Paris *Figaro* *Illustré* is a long and appreciative article about Boney, the elephant comedian of George Lockhart's troupe, which has been at Proctor's since September. The article is by Leo Carézie, and is profusely illustrated with pictures of Boney in the various amusing positions he assumes during his wonderful performance.

The debut on the vaudeville stage of Mrs. Ione Fuller Newhall at Proctor's last week, has created quite a sensation in Minneapolis in the social circles of which town she used to be a shining light.

The old hall in Twenty-third Street, formerly run by Koster and Bial, will be reopened on March 9 by J. H. Dalton and Louis Verande. It was originally intended to call the place the La Scala Music Hall, but the name finally settled on is The Trocadero. Mr. Verande is the husband of Paquerette.

The Marlo-Dunham Trio introduce their aerial bar act at Proctor's Pleasure Palace this week. They have been rehearsing entirely new tricks for several weeks past.

J. W. Kelly begins a long engagement at Keith's next week. In speaking of Kelly as a drawing card, Colonel Holmes, formerly manager of the Star Theatre, in Brooklyn, said to a *MIRROR* man recently: "I consider Kelly the cheapest man I have ever hired. Although I have paid him hundreds of dollars for his work in my house, I have had a splendid return on my investment, as the houses were always big when he was on the bill."

Sandow and Ziegfeld have bought from the Pullman Company one of their finest palace cars. They will take a party of friends on a pleasure trip to San Francisco this Spring on the car, which will be used for Sandow's tour of the world, which will begin in San Francisco next June.

John W. Ransome has written a new song. It is called "The Night That Tom Platt Struck High C." The music is by Lillian Mahon Siegfried, a New York journalist. Ransome is also writing a song about the Croker dinner. He will introduce both in the near future.

F. Ziegfeld, Jr., has under contract for next season E. D. S. ults, his right hand man, the Two Bostons, Drawee, the juggler, and Corty Brothers.

Miss Frassetto, the acrobatic dancer, xylophonist and violinist, who was imported for Hammerstein's opening, sails for Europe tomorrow. On her arrival she will immediately begin a tour of the Mews and Thornton circuit. Miss Frassetto has had several tempting offers to remain in America, including a season's engagement with the Barnum and Bailey circus. San Francisco and Chicago managers also desired her services, but her European contracts compelled her to decline. On the eve of her

departure she desires to express through *THE MIRROR* her thanks for the kind reception she has received from the Americans.

George Neville has just finished a new one-act play, entitled *Shipwrecked Jack*, for Rose and Blake, the vaudeville team. It will be produced at Portland, Me., March 2.

Lew Docks ader's new song, "Oh, Mr. Austin," is very much like "Oh, Uncle John."

The Black Patti (Sissieretta Jones), who has entirely recovered her health, will sing in Boston for two weeks beginning March 2. On March 23 she begins a fortnight's engagement at the Avenue Theatre, Pittsburgh. After that she goes to Chicago to do concert work. She will make her first appearance in Lakewood on Feb. 29 with her own company, and the sojourners at that gay resort are already manifesting great interest in the event. Her manager, Mary A. Rodman, says that since the Black Patti's great success in Proctor's houses she has had applications from vaudeville managers in all parts of the country.

The following letter has been received:

HAMILTON, Ont., Feb. 17, 1896.

To the Editor of *The Dramatic Mirror*:
SIR—A fraud, who assumes the name of James L. Ward and Walter C. Berkley, presenting a card bearing either name and reading "Advance Agent for Al. Field's Minstrels," is traveling through the country borrowing money, beating hotels and professional people. He represented himself as an agent of mine to parties at Hagerstown, Maryland, at Harrisburg, Pennsylvania. He victimized the hotel and transfer people. At Springfield, Mass., he victimized the hotel, bill-poster and others. Detroit, Mich., is the last place he was heard of; he victimized the Carriage and Bus Company there. I have sent circular letters to the chiefs of police and the sheriffs of the principal cities and States, offering a reward for his capture. I will pay \$5.00 to any person who will furnish proof upon which he can be convicted.

I hope all hotel people who have dealings with theatrical people will keep a lookout for this sharper, and should he appear in any town representing himself as my agent, hold him on some pretext, and wire me. My route can always be found in *The Mirror*. I trust that all theatrical people will be kind enough to keep a lookout for this rascal and confer a favor upon me by helping me trap him. He is dangerous alike to the profession and myself.

Yours truly,

AL. G. FIELD.

Ida Cairns, who is one of the four pictures in the art poster ballet in Marguerite, at Olympia, has made a hit with her clever dancing.

Lola, of the Sylvester Troupe, who fell from a diving bar at Keith's Boston Theatre on Monday, Feb. 10 and was seriously injured, is still in the hospital. She is receiving the best of care, and Mr. Keith is leaving nothing undone to add to her comfort and to help her on the road to recovery.

Lon Allen is with Hammerstein's Marguerite company.

While Inez Palmer was swinging by her teeth at Proctor's last week, the pianist played "O, Thou Sublime Sweet Evening Star," from Tannhauser.

Vernona Jarbeau will remain at Keith's Union Square for two weeks after which time she will probably play the Philadelphia and Boston houses. She has not gone into vaudeville for good, but is just filling in time until she begins rehearsals for Canary and Lederer's production of Broadway at the Casino.

Jaguima, the famous swordswoman, is the subject of a very interesting article in *Godey's Magazine* for March. It gives a full history of her life, together with a description of all the sword contests she has appeared in and some very interesting details of her mode of life, methods of training, etc.

Kitty Kursale has resumed work, and is doing a single specialty at Tony Pastor's this week.

The Sisters Don, dancing and singing triplets, return to England next month. They were imported by Koster and Bial last April and have appeared with success in all the leading American music halls.

Weber and Fields' Trolley Party will not open in Chicago March 15 as first announced, but in Indianapolis a week later. Allie Gilbert, of Black Crook frame, is to take the part originally rusted to Bettina Girard. Weber and Fields' pronouncement as absurd of the claims made by a former employee that they do not own the rights of The Trolley Party.

Harry Browne is managing Kuchnan's Opera Pavilion in Chicago, where burlesque and vaudeville are the attractions.

Carrie Lamont will spend next winter in Chicago, and will probably be seen at some of the vaudeville houses there.

Howard Powers, Charles Udell, Ed Kerr and George Kerr, comprising the Electric Quartette, will sail for London at the conclusion of their engagement with Rice and Barton's Comedians. They will sing for six weeks at the London Empire.

Carrie Sanford, a talented comedienne, who appeared in Honor and The Strange Adventures of Miss Brown, at the Standard, will go into vaudeville shortly. She will sing catchy songs, and is now rehearsing two which were especially written for her.

A prominent Brooklyn paper stated the other day that Ward and Curran would appear at a Sunday concert in their "Binns and Binns" sketch.

Canary and Lederer, of New York, are negotiating with the management of Arlington Park, Baltimore, looking to the placing of a vaudeville company there for the summer season.

Louise Beaudet will probably be seen at the Olympia Music Hall shortly in a musical sketch.

Mrs. James A. Reilly (May Templeton) and Master Robbie Reilly, having closed their season with A German Soldier company, will do a tour of the vaudeville houses. Their specialty is neat and catchy.

Max S. Witt is now permanently located in New York as pianist to Joseph W. Stern and Company, music publishers. The song "Grace O'Moore" and the waltz "Birth of the Rose" are his latest compositions.

Sherman and Morrissey in their act at Proctor's Pleasure Palace this week use a Goldsmith trunk.

The chief of police in Chicago gave orders last week to stop the sale of drinks in the music halls. The proprietors of the halls invented various expedients for satisfying their customers' thirsts and at the same time keeping within the letter of the law.

Frederick Bancroft's Magic company will close a very successful season at Wheeling, W. Va., on Feb. 29 and Adele Purvis Onri, who has been with the company, will leave to fill an engagement at Smith's Bijou, Philadelphia.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Hopkins' South side Theatre: Still another star co. rendered a long and very entertaining programme, and although this theatre is an infant as far as age is concerned (one year old), it is a giant success. There was a great deal of comedy in the bill. Herbert and Caron are remarkable acrobats. O'Neill and Sutherland, two young girls who can

VAUDEVILLE.



VAUDEVILLE.

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dance, were also far above the average; their work was dainty, graceful and finished; the Deltarells are among the best of grotesque musical comedians, and the others who also deserve attention are Kittle Nelson, the younger Brothers Irwin, Johnson, Davenport and Lorella in a sketch entitled The Farmer and the Football Team, and the Todd-Judge Family of acrobats. The Hopkins stock co. revived The Pavements of Paris.

Hopkins' West Side Theatre: The week was given over to straight vaudeville, and the business was very large. Special mention was made in last week's *Mirror* of the high class performers that are members of this co., and it is only necessary to say that Robert Fulgura, Ryan and Richfield, Clayton, Jenkins and Jasper, Tom Mack, Sharp and Platt, Apollo, Ford and Francis, and the Gehrue Sisters form a happy combination of talent.

Lycium Theatre and Music Hall: An excellent road co. was the attraction at this popular house in the form of Flynn and Sheridan's City Sports Big Show, which has been well received at every stand so far this season. In the co. there is some good talent. The four Nelson Sisters are a feature. Their aggregate weight is 620 pounds, yet they perform some of the most startling and artistic acrobatic feats ever attempted by four women; Wren and Daly sang a number of popular songs nicely; Lancaster and Collins introduced a very clever dancing specialty; Larry Smith and Mamie Champion appeared in their familiar sketch; the Irish comedians, Mack and Flynn, were amusing; and in the two burlesques, Murphy's Reception, and A Hot Night, a decided hit was made by Crisnie Sheridan, who was very fetching in her pretty costumes. A well arranged ballet also formed part of the lengthy programme. Altogether it was a very enjoyable performance, and the business was big.

Olympic Continuous Theatre: This very successful house was packed all the week, in fact it has played to S. R. O. ever since the season opened, and Manager George Castle has been kept busy. The past week's show was a splendid one embracing a coterie of merit, headed by the popular parody singer and comedian, Joe Flynn, Phyllis Allen, Sparrow, the clown juggler, Carrie Scott, James Bingham, Goldie, St. Clair and Goldie, Matthews and Harris, Mlle. Flanzell, Nelson, Ginn and Mauvel, Emma Francis, Swan and Bambard, John Williams, Rowland and Keene, Billy Dayton, Williams and Adams, Frank Morton and two female aerialists, Ani and Ivo, who did a great deal of difficult mid-air work, and deserve special mention.

Imperial Music Hall: The double bill arrangement is still in vogue and is proving a success. Manager John Cort says the business is uniformly large. The Metropolitan Opera co. rendered Bocaccio in a creditable fashion. There are a number of very good principals in this co., and the chorus is well trained. The vaudeville part of the bill offered some new faces that were refreshing—Mildred Howard De Grav, Gracie and Reynolds, Fango, three Barretts, Bernard Sisters, La Goldie and Mattie Webb.

Casino Music Hall and Eden Musee is what the new management are pleased to call this rather changeable house. It has been remodeled to a considerable extent. Louis Epstein and Billy Rice have changed the policy, and it will hereafter be run on the first-class musical hall order. Those who appeared were: Barth and Fleming, De Rea Sisters, Le Mar and Vedder, Mabel Casaday, Robinson and Baber, the Howards, and many others, together with Billy Rice's Minstrels, which included Burt Shepard and a number of burnt-cork celebrities.

Sam T. Jack's Opera House: The Rentz-Santley Burlesque co. remained another week and offered much the same programme as the week previous, with one or two exceptions. Smith and Cook were engaged as a special feature, and made the hit of the show. Manager Jack's Creole co. follows.

The Orpheus: An attractive bill enlisted the services of Chulita, May Estelle Belmont, the Medallion Trio, Englehardt and Raymond, Fanny Vedder, the Gies, Flora Mitchell, Nellie McPherson, Rose Winchester, Emma Weston, Helene Asmy, and the stock co. in the usual burlesque.

Park Theatre: Ida Russell, headed the co. which amused good-sized audiences throughout the week. M. S. Russell made a hit. The others in the bill were the Whitneys, Sully and Gallagher, Minnie Barrall, St. Clair and Larena, Blanche Le Clair, Leach and Laven, Mina Gennell, Pans La Petre, and Burton Stanley.

Peter S. Clark, representative of the Vaudeville Club co., spent a few days in Chicago last week and reports business great with all of Weber and Fields' attractions.

Smith and Cook, who are great Chicago favorites, will head their own vaudeville and burlesque co. next season. Many innovations will be introduced.

The pool contest, which created interest among many vaudeville people at the Lycium Theatre Cafe, was won by Charles Raymond, who played well and succeeded in carrying off the medal.

Little La Go's has made a very pleasing impression at the Imperial Music Hall. Manager Cort retained her for two weeks.

T. D. Mackay is doing some very attractive press work in and about Chicago for his attractions.

The staff of Sheridan and Flynn's City Sports co. includes the following: Sheridan and Flynn, proprietors and managers; Phil Sheridan, business manager; Joseph H. Barnes, representative; George May, musical director, and John Waller, stage-manager.

Troja enjoyed a week's vacation in Chicago last week.

Isam's Octoroons will soon appear at Haylin's Theatre.

HARRY EARL.

MRS. JAMES A. REILLY

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PHOTOGRAPHS

For fine and artistic theatrical pictures DON'T FAIL to visit FEINBERG'S NEW STUDIO, 16 West 14th Street, New York.

CLEVELAND, O.—Sam T. Jack's Adamless Eden company did a good business at the Star last week, considering the extremely inclement weather. The attraction at the Star this week is Flynn and Sheridan's City Sports Big Show with the Four Nelson Sisters.

Sam T. Jack was in town last week, taking a look at his Adamless Eden company.

The Academy of Music continues to grow in popularity and the attractions offered are up to the standard. This week the following is the bill: Two Diamonds in Irish comedy, Three Wright Sisters in dances, Al Thompson, parody singer, Sadie Hart, serio-comic, and Berita Carré in a Quaker dance.

Next week Hopkins' Trans-Oceanics will be seen at the Cleveland Theatre.

John E. Drew, the dancer and comedian, brother of Manager Frank Drew of the Star, is now with Gus Hill's Show.

Irwin Brothers' Big co. is next week's attraction at the Star Theatre.

PITTSBURGH, PA.—Sam T. Jack's Adamless Eden co. packed the Academy of Music 24, and gave the best of satisfaction. Next week, Hyde's Comedians.

The Avenue drew excellent patronage. The stock co. produced Alone. Vaudeville people this week: Pete Baker, German comedian; Berard Dyllin, descriptive singer; Smith and Cook, tramps; Brothers Kennard, acrobatic contortion; La Forte Sisters, vocalists; Jordan and Williamson, and the Sidmans.

Ida Siddons' Burlesque co. scored a success last week, and remain another week at the World's Museum Theatre, Allegheny.

Bob Fitzsimmons and his new co. are booked for the Academy March 9.

WASHINGTON, D. C.—Reilly and Woods' Big Show played a return engagement at Kernan's Lyceum 17-21. Good business was the rule. The organization since its earlier appearance has materially changed for the better, several new faces appearing. Al H. Wilson, the talented German comedian, scored a marked success. Dixon, Bowers and Dixon the three Athletic Rubes, have a catchy act; Billy Eldridge, the fool, and comedian, is clever, and the three Sisters Lane captivated the audience with their novel dances. These comprise the new comers. Madge Ellis the brilliant, dainty and magnetic, still retains her leadership as a captivating serio-comic; Evans and Videw renewed their previous success as entertaining eccentric talking comedians; the Fremonts, a clever sketch duo in A Touch of nature from the great East-End of New York, pleased; Pat Reilly, the imitable Irish comedian, made a tremendous hit in his songs and dances, and his sketches in Crayon. His last drawing, "The Foundering of the *Edith*," in four colors brought down the house. The National Trio, F. D. Bryan, Nellie Forester and G. E. Moulton, originators and producers, authors of the spicy little songs and parodies they sing, scored their usual success. Marble statuary concludes the performance.

The contention act of the Bosiani Brothers, the singing and dancing of Margaret May, the novel and difficult tumbling and acrobatic feats of Charles Guyer and the clever work of Bertha Bayless in a pleasing singing specialty are the prominent special features of Hanlon Brothers' New and Brilliant Spectacular Superba specialties that were encored again and again at Allen's Grand Opera House for their true worth and artistic attractiveness.

JOHN T. WARD.

ST. LOUIS, MO.—Manager Hagan had an open date at the Regan yesterday, so he organized a special co. to play in the afternoon and evening. Among those who made up this special aggregation were Zele Nicolaus, who made her first appearance before a St. Louis audience, Nellie Rosebud, a favorite here, Grace Maurice, a St. Louis lady, in singing, dancing

and recitations; Lulu May in popular songs; Harry Ellsworth in Italian impersonations; John Hoolan in vocal selections; Oscar and Nellie Kohn in a sketch; F. G. Koppert, the living Noah's Ark, and the Manhattan Quartette.

Fields and Hanson's co. played to two big audiences at the Standard yesterday. The co. includes Solomona Chester, Prof. Charles F. Galette, the Weston Sisters, Fie de and Hanson and other good people, the entertainment closing with The Black Girl.

The Harmonic Theatre, located at Eighteenth and Olive streets, opened yesterday afternoon. The theatre will be run on the continuous plan at popular prices, 20 and 30 cents. The Tramp, a comedy-drama, was presented, and Francis Field and Louden McCormick took the leading parts. Some fair vaudeville artists contributed to the specialty part.

CINCINNATI, O.—For the week of 16-22 People's had the Vaudeville Club, under the direction of Weber and Fields. The co. contains Sam Bernard, McIntyre and Heath, Lizzie B. Raymond, the Meers Brothers, O'Brien and Buckley, McBride and Goodrich, Clark and Davis, and the Parsons. The entire programme was good.

At the Fountain Square Manager M. C. Anderson's Ovario, has the boards, and that means that an excellent show is being given. The co. consists of Sam Lockhart's performing elephants, Marie Stuart, the famous Nelson Family, Carr and Jordan, Minnie Beecher, Walter Talbot, Gracey and Burnett, Leamy Sisters, and Stinson and Merton.

Denver Ed Smith's Vaudeville are appearing at Freeman's. Smith is the famous heavy-weight pugilist, and appears himself in an exhibition of boxing. An entire new stage has had to be put in at the Fountain Square to sustain the weight of the performing elephants.

BOSTON, MASS.—The Grand Opera House was reopened to-day with My Partner and a continuous variety bill.

A special variety bill holds the stage at the Howard. Edgar Selden in McKenna's Flirtation is the attraction at the G and Museum.

The Ladies' Club is at the Palace. The Lord and Gaiety Girls are at the Lyceum. A big vaudeville show is on at Keith's.

BALTIMORE, MD.—The French Folly and Burlesque co. began a week's engagement at Kernan's Monumental Theatre, and presented a very attractive olio. John Hart and Arthur C. Moreland are billed as extra features, and their act is amusing and entertaining.

Next week, South Before the War. There must be a lamentable dearth of good variety cos. on the road, for we have the same ones over and over again. They seem to make a short circuit and return.

PHILADELPHIA, PA.—The Biou Theatre continues to present more and more attractive programmes. This week we have Amann, the man of many faces, so popular with Ziegfeld's Trocadero's; Hill and Hull, grotesque comedians; Signorita Giacinta Della Rocca, the beautiful young violinist; Crawford Brothers, of minstrel fame; Johnston Troupe, equilibrist and jugglers, in sensational act; Morrisey and Rich, comedy resters; Conway and Leland, Maud McIntyre, serio-comic; the Wests, Ritchie and Ritchie, acrobats; Baker and Lynn, sketches. The house is filled by our best class of citizens to its capacity.

The Trocadero, under the direction of F. Ziegfeld, Jr., holds the week at the Auditorium, and is the strongest and best paying card that has appeared here this season. Sam'ow heads the list, followed by bright novelty acts, introducing the five Jordans, the Lucifers, August Denell in their head balancing act, M. E. Kaufman, truck bicyclist; Billy Van, the two footed man, and a variety of other acts, all of great favor. Howard Athenaeum follow week of March 2.

At the Lyceum Theatre Gus Hill's World of Novelities, with ten big novelty acts; Dan McLeod, of California, and Ed Atherton, of Ohio, in champion catches catch-can wrestling match, the features to large patronage. The City Club co. follow March 2.

The Kensington Theatre with daily matinees have A Trip to the Circus for the week's attraction to fair patronage. By special arrangement with Manager F. Ziegfeld, Amann, the great feat of the Sandow show, appears this week at Keith's Theatre, making a great hit.

ST. PAUL, MINN.—The Olympic Theatre opened to a good business week of 17. The co. presented A Day at the Races and Summer Boarders; also a good olio. Entertainers: Lizzie Newman, Mattie Newman, Miss Carman, the two Cliffs, Nickleson and West. At the Bodoga Concert Pavilion week of 17 the co. presented A Red Hot Stove, and a talking olio. Entertainers: Sadie Steele, Mollie La Vake, Ed Martin, John Shannon, Jim Morrison, and Ed Markey. Business good.

ALBANY, N. Y.—Gaiety Theatre (Agnes Barry, manager). The American Vaudeville co. is treading the boards this week, beginning 17 with the usual large attendance. The co. includes the Frege Brothers, Haden and H-sterton, Belle Darling, Castellan and Hall, Oia Haden, Nester and Will amson, H ward and Bland, Burns and Morrissey, and Professor Wormwood, who has the best trained monkeys and dogs and the only trained ant enter in this country. An extra attraction in a bear that does the coochee coochee dance. Misco's City Club returns 24.

BUFFALO, N. Y.—At the Court Street Theatre 17-22 Sam T. Jack's Ideal Organization produced My Uncle from New York, a high-class vaudeville performance. In this production Mr. Jack has departed somewhat from his former method, and the change is to his credit. In My Uncle from New York the music and songs are new, the girls are pretty, and altogether it is one of the best cos. seen in the Court Street Theatre for some time. The Night Owls 23-March 1.

Shea's Music Hall continues to be well patronized by lovers of vaudeville. The co. appearing 17-22 is of a high-class. Fred McClellan, popular as ever, continues to be a favorite, and Master Dan McCarthy pleases by his rendition of Buffalo's latest and most popular production in the song line, "My Dream Love."

JERSEY CITY, N. J.—The Bon Ton Theatre is in the hey-day of its success, and the business continues up to the top notch. Booked to appear 17-22 were the Kins-Ners, in feats of strength, equisope, and balancing; Lottie West Symonds, a rattling Irish character vocalist; Lillie Larkelle and the Collins Brothers, vocalists and musicians; Harry Crandall, a good Dutch comedian; Mrtion and Revelle in an up-to-date sketch; Gilbert Sarony, female impersonator. Mo'tague and West, pleasing musicians; Lady Seabert, ring contortionist; Leonard and Fulton, comedians and dancers; Shierens, running globe act; Arnold Sisters, character singers; Tagge and Daniel, German comedians; Dick Leggett, eccentric dancer; Leona Lewis, serio-comic.

Miss Fox heads the bill at the Bon Ton 24-29.

ROCHESTER, N. Y.—Wonderland Theatre (T. G. Scott, manager). Business was excellent 17-22, and deservedly so, for the bill presented was very pleasing. Victoria Estelle, the vocal; the Two Graces, grotesque acrobats; Lorenzo, buck and wing dancer; Maybelle Eckert and Ludwig Heck, musical team; Fitzgerald and Kelly, comedians; Hilda Thomas and Frank Barry in musical comedy, and Frank Riley, eccentric dancer, were warmly applauded.

NORTH ADAMS, MASS.—The Biou opened 17 with Tannor's aggregation, which played to good business throughout the week. The management intend to keep open each week from now on.

LOS ANGELES, CAL.—Orpheum (Joseph Petrich, manager). Business and bill up to the usual excellent standard. Howley and Dwyer do the finest clog turn seen here in years. New people 17: Rachel Walker and the De Witt Sisters.

EASTON, PA.—New Palace Theatre (Eddie Miles, manager). The bill this week includes the following: The McAvons, Miles and Ireland, Eileen, McLean and Hall, Lamvert and Walkers, May Walsh, Ireland and Dave Fox.

PROVIDENCE, R. I.—Weber's Olympia Vaudeville and Burlesque company had a good week's business at the Westminster 17-24. The programme included a couple of good burlesques and specialties were furnished by Letta Meredith, Le Claire and Leslie, Mlle. Bialle, Harry Hastings, Dot Davenport and Thomas Quinn. The costumes of the entire company were very artistic and the scenery was very attractive. The Weston Sisters 24-29.

STEVENSVILLE, O.—London Theatre (Frank I. Watson, manager). The bill for the week ending 22 was Rialto and Chapman, acrobatic and comedy sketch team; Lydia W. Raymond, Spanish song and dance; Lester Evans and Emma Davies in comedy; Murphy and Raymond, comedy duo, with song and dance. Both specialties and business good.

PITTSFIELD, MASS.—Wonderland Musee and Family Theatre (Arthur E. Seymour, manager). Week

of 17-22 appeared the following: John Patten, tuba soloist, formerly of Sousa's Band; Dave Whitney, songs and dances, the Three Wright Sisters, songs and dances. Fair business.

NEWARK, N. J.—Waldmann's Opera House (Fred Waldmann, manager). Harry W. Williams' co., which has been here before this season, opened to a fair house 17. The intense cold affected the attendance, but the co. was all right. Flynn and Sheridan 24-29; Harry Morris' Twentieth Century Maids March 27.

NIAGARA FALLS, N. Y.—Music Hall (Tierney and Mahoney, managers). This week's bill includes the Marions, Minnie Summers, Lancaster and O'Brien, and Rose-Gravella. Business and performance very light.

NEW HAVEN, CONN.—Wonderland Theatre (S. F. Poli, manager). A very entertaining bill this week, 17-22, is filling the house at every performance. Those on the bill are Deforest and Hughes, Anna Wilmuth, Nelson Trio, Mlle. Frassetty, Sisters Coulson, Blair and Murilla, Three Nighton Brothers and Ward and Curran.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN.
Alberta, Laura
Alpharet, Madge
Annesley, Isabel
Alley, Mayne R.
Arlington, Myra
Adan, Maud
Burroughs, Marie
Pitman, Victory
E.C.I. Ida
Ford, Mrs. F.
Bigelow, Valeria J.
Broham, Rose
Berleur, Heneretta
Burt, May
Roid, Anna
Roice, Jeannette
Blanchard, Maud
Bliss, Christina
Bliss, Jennie
Bingham, Marie
Badden, Mrs. A.
Brandon, Dorothy
Bertini, Nina
Ranks, Maude
Cunningham, Mag.
Craibree, Lotta
Collier, Lizzie H.
Clanton, Kate
Challenger, Bessie
Clark, Lillian C.
Clemmons, Kath-
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THE FOREIGN STAGE.

HAUPTMANN'S FLORIAN GEYER.

BERLIN, Feb. 10.

"Florian Geyer, historical tragedy in five acts with prologue by Gerhart Hauptmann."

This announcement was enough to crowd the Deutsches Theatre with a Hauptmann audience. What is the difference between a Hauptmann audience and any other kind of an audience? Just this. A Hauptmann audience is made up of four factions. There are the regular first-nighters, then there are the social democrats with their leaders, Liebknecht and Singer, who love Hauptmann with a religious fervor, principally on account of his weavers, and who go to his or applaud as their cause may be argued. Then there are the admirers of Hauptmann's undoubted intellect who go because it is Hauptmann, and there are others who go for the excitement, for a first performance of a Hauptmann play is always the cause of an uproar in the house.

The disgraceful scenes which took place last year at the first representation of *The Weavers* were fresh in the minds of the audience Sunday night, and it was not without some misgivings that I saw the curtain go up on the first act of Florian Geyer. Hauptmann takes us back to the revolution of the Frankish peasants in the year 1525. During the five acts we travel in quick succession to Wurtzburg, Rothenburg, Schweinfurt, back to Rothenburg and to Grumbach's castle Rimpf. With every move we are introduced to new characters, and no sooner do we begin to get acquainted with them and understand what they are doing or want to do than they are off to make room for others.

THE PLOT OF THE PLAY.

In the first act the peasants assemble for the purpose of choosing a leader. There are about fifty men on the stage. All talk at once, and each makes more noise than his neighbor. Arms clash, swords rattle, bells ring, knights come in and go out again, and at last, after half an hour's incessant noise, we learn that Florian Geyer is chosen, and is sent to Rothenburg to ask for ammunition, which is granted him.

While he is gone, however, his followers hear of barbarous tortures to which their fellow peasants are being subjected by a certain knight, and disregarding their promise to Geyer and without his knowledge they storm the castle, and come out much the worse for it. On learning this Geyer lays aside his armor, and declares himself done with them. But later he is persuaded to return. He meets his men again at Schweinfurt, and goes for the second time to Rothenburg, but this time ammunition is refused him. He returns, gathers his men about him once more and storms the castle of Ingolstadt, and is defeated. The few that are left are scattered, and he flees to his brother-in-law's castle Rimpf, where he is betrayed by his sister and foully murdered.

A TREMENDOUS THEME.

This is but the merest outline. The theme is tremendous, and it is strange that a man of Hauptmann's stage knowledge and experience should not have realized that it could not successfully be crowded into five acts.

Unless one is fully up on the subject of the Frankish peasant rebellion, one is at a loss to know what it is all about. Why Florian Geyer, a man of noble birth, sides with the peasants. Why just he should go to Rothenburg; why after laying aside his armor he takes it up again, and why at last he flees to Rimpf Castle. All this happens, but Hauptmann does not tell us how or for what reason. For that we must consult history. The first and second acts dragged perceptibly, the third was more better, the fourth decidedly better, and the fifth was a masterpiece. The social democrats were visibly disappointed, for during the first acts, though there was much talk of unity and equality, there was nothing of a nature to cause an open demonstration, and not until the last act did they have an opportunity to vent their feelings.

EXCITEMENT IN THE THEATRE.

This act takes us to Grumbach's Castle where he and his knights are celebrating their victories in revelry. After they are well under the influence of wines, they order the peasant prisoners brought up from the dungeons and they amuse themselves taunting and poking all manner of fun at them, and when this ceases to afford them pleasure they seize some whips nearby and begin to lash them. And the more the poor wretches jump and dodge the more the drunken brutes scream with laughter. Naturally this caused an outburst from every part of the house. They hissed and hooted and applauded and screamed "Down with Hauptmann." Long live Hauptmann," "Down with the social Democrats," and for a good three minutes all proceedings on the stage were suspended. After things had subsided a bit, a little wizzon just behind me turned to his neighbor and asked in classic Berlin dialect "Is der meknet?" (Is that art?) Well, that is the point over which the critics are wrangling to-day.

Nevertheless Florian Geyer was not a success. It shows careful study and research and there are several characters boldly sketched and cleverly developed. Even here and there, there was a suggestion—a moment, when one recognized Hauptmann with his wealth of poetry. He can be and is so poetic, his style is so smooth and his German so beautiful, but all this is lost in the hurry scurry of this war panorama.

HERR BARNAY ON HAMLET.

I saw two Hamlets last week—Josef Kainz at the Deutsches Theatre and Adelbert Matkowski at the Imperial Schauspiel house. I once asked Ludwig Barnay why it was so seldom that one saw a good Hamlet. Good impersonators of Richard, Lear, Henry, Shylock and Othello are found with more or less frequency, but a good Hamlet is a rarity. Barnay replied "The

question is a rather difficult one to answer, but I agree with you. There are very few good Hamlets. When the time arrives for a young actor to play this role he picks it up as I do this book," and Barnay took a book from the table. "He turns it around and surveys it. Then he opens it and begins to read. After he has read a piece he exclaims aloud 'Why dear me! This is no difficult matter, anyone could do this.' So he meditates, turns the book around once more, and opening it, proceeds to read from the back toward the front. 'Now I have it,' he cries out, 'this is an abnormally difficult thing. I will go out and surprise the world with what I can do.' And he does. Then there are others who spend several years before attempting to play this role, in reading all the books ever written on the subject—and there are hundreds of such books. When one finishes these one does not know where one stands or what one wants, and the only thing to do is to throw them in the corner and do one's best to forget them. Then take the simple play and read it carefully and thoughtfully, for from Shakespeare's own words must the actor carve out his own conception. The simplest Hamlet is the best Hamlet, and the actor who does not try to show the world what he can do but what Shakespeare did is the one most worthy of notice."

Of Matkowski I will say as little as possible. A member of the profession once told me that he really had dramatic talent. If that be true, then I must say I never knew any one more successful in hiding his light beneath a bushel.

KAINZ' HAMLET.

Kainz is an interesting Hamlet. His conception, though peculiar, is not without consistency. He builds his foundation upon the fifth scene of the first act. Here he finds himself confronted by a duty which he cannot fulfill, yet which he dare not lay aside. And out of the conflict of these two impossibilities Kainz shapes his character. He is not a pessimist nor a dreamer. He is the nervous, sensitive prince, very human and very young. He is ill and melancholy, he even weeps, not for his father nor for his shattered ideals, but because he craves revenge. He longs to strike but he cannot.

Not until the fifth act does he really develop into manhood. Here he has in his possession proof of the treachery of King Claudius in the letter to the English sovereign. True, it is not just the proof he wants, but enough, it will suffice. At this point Kainz is a man filled with strength and determination, and when he arrives at the court in the last act to measure swords with Laertes it is with much more vigor than when he left it. So much for the Kainz conception.

BARNAY'S HAMLET.

Barnay, on the other hand, made Hamlet not less manly but more ideal. Quite as crushing as the knowledge of his father's murder is the realization suddenly thrust upon him of the emptiness and falseness of the world in which he lives. He returns from Wittenberg to see those who had valiantly served his father now with equal faithfulness serving "a king of shreds and patches," whom his mother, after two short months of widowhood, has married. "And those that would make mows at him while my father lived, give twenty, forty, fifty, an hundred ducats apiece for his picture in little." The inability to value honor and merit, though these are only single instances, show the condition of a world he deemed free and just. The realization of this not only fills him with antipathy and wonderment for the individuals, but it robs him of his faith and belief in the goodness of humanity. His ideals are cast down and shattered. The very joy of living is departed. This is the foundation of the Barnay conception. From the very beginning we see his Hamlet, not a nervous youth nor yet a resigned philosopher, but a man whose determination and will have but temporarily been crushed by the mental and spiritual ordeal which he is undergoing.

Of the portrayal of the two conceptions, Barnay is by far superior. Kainz was too restless and uncertain in his movements. He lacked the manly strength softened by a refinement of soul and mind, the simplicity, poetry and dignity which so characterized the Barnay Hamlet. Even his verses, and Kainz as a reader has few equals, lacked repose and clearness. He paced the stage and rattled off his advice to the players in a way to make one wish he would practise what he preached. On the other hand, the scene with his mother was a masterpiece. Here his mood changed, and he acted it as Kainz can act when he will.

FAUST WITH THE PROLOGUE IN HEAVEN.

The performance of the first part of Goethe's Faust with the prologue in Heaven, given for the first time under Director Prasch at the Berliner Theater, met with an enthusiastic reception. This prologue has not been given in Berlin for fifteen years. The cast is in the main the same we had at the Deutsches Theatre—Gessner, Sommerhoff and Pohl.

Roberto Bracco's three act comedy, Faithless, in conjunction with a one-act sketch of Ludwig Fulda, Miss Widow, has met with a failure at the Lessing.

Countess Guckel, or as Manager Daly intends christening it, Countess Gucki, a five-act comedy of Franz and Schonthal and Koppel. Ellfeld has celebrated its twentieth performance on the same stage, and is still playing to well filled houses.

L. E. H.

JULES LEMAITRE'S LATEST COMEDY.

PARIS, Feb. 6.

A comedy in two acts in verse by Jules Lemaitre, the well-known dramatic critic, was produced at one of the recent literary matinees at the Theatre du Vaudeville. Jules Lemaitre shines for his analytical ability rather than for his sense of humor, so it is not surprising that his play is not particularly amusing. It is simply a travesty of the classic theme. Tyn-darus' beautiful daughter becomes simply

"bonne," but her excessive good nature brings Troy and its gallant defenders to a sorry pass. His exceedingly Parisian and up-to-date heroine is too obliging to say "no" to any of her numerous admirers. They have only to ask her for an assignation, and she consents with the lightest of hearts, snapping her fingers at poor Paris' deeply injured feelings, and so blinded by amiability that consanguinity becomes a dead letter in her lovely eyes.

Some historians are of opinion that Helen must have been fully sixty when Troy was taken, and although her beauty remained undimmed she may quite possibly have lost her memory, a misfortune that would condone, if not excuse, the profuse "good nature" attributed to her by M. Lemaitre. For she deceives Paris with all his nearest relatives, Priam, his venerable father, being the first of her successful wooers, Hector, his brother, coming second, then Cleopatra, Hector's elder son, a mere boy. Outside the family circle, too, the high priest of Jupiter and sundry generals have not found the siren less kind hearted, so that when, to save the city, the oracle ordains a sacrifice to Zeus, the Trojan leaders find themselves in a dire dilemma. For the lamb must be immolated by a princely hand which Helen's charms have not defiled, and, one after another, Priam, Hector, Cleopatra and the high priest avow themselves unworthy of the task.

Paris is naturally savage at such a revelation, but Venus comes to console and comfort him with the assurance that his supposed misfortune is a matter of no importance whatsoever. As a last resort and to save Troy, Venus suggests that Astyanax should be chosen to offer the sacrifice, but when the baby arrives in his nurse's arms he, too, holds out his tiny hands towards Helen imploringly. This skit is not very amusing, much of the versification is bald and trivial, while broad fun is wholly absent. Altogether it is not of as high literary merit as one would expect from such a distinguished author.

BOULEVARDIER.

SOME LONDON NOTES.

The vicissitudes of the London theatres during the past season have been many and emphatic. They may be said to have begun with Willard's two failures at the Garrick, Alabama and The Rise of Dick Halward. Mr. Willard gives up the theatre to Mr. Hare or some other actor-manager between now and the Autumn season. He will be glad to get back to America, which "Tom Tiddler's ground" he had turned his back upon in the hope of a career of prosperous London management. But London seems to have lost interest in The Middleman actor. In the meantime Tree and Alexander have taken the places next to the Irving throne and recently Wilson Barrett has also come between Willard and "the sun of prosperity." Forbes Robertson's want of success with Jones's Michael and His Lost Angel and Fergus Humes' short career at the Duke's with The Fool of the Family have been even worse failures than Willard's failure with Jerome's comedy called in America The Town Councillor or some such name, and rechristened here after the character called Dick Halward. Then the Shaftesbury had a bad time with a bad play, but is doing well at the moment with A Woman's Reason, though the work is somewhat mediocre and the acting not too good. Mrs. Tree as an interesting and beautiful young woman is a trifle handicapped, and Mr. Coghlan as a dashing, intriguing officer is more reticent than artistic. The Vaudeville, neither a very desirable nor lucky theatre, had its fortunes revived for a time by Weedon Grossmith; but the luck has waned, though he hopes to pick it up in a new piece by Buchanan, entitled The Romance of the Shopwalker. New York can hardly be said to have what the Londoners know as the shop walker, who is the inspector and director of every department in the great stores, and walks about ostentatiously, seeing that customers are properly served and their wants courteously attended to. It is understood that Mr. Grossmith has in his possession a new and striking play in which he cannot fail to be deeply interesting, not to say highly successful; and in which he may one day before very long be seen in America. Mr. H. H. Morell, the well known London impresario (son of the late Sir Morell Mackenzie) and Mr. Murry Carson will begin their tour with Mr. Joseph Hutton's new drama at the end of March. It is the author's own dramatization of his successful novel, "When Greek Meets Greek," but in many important respects differing from the story itself. The Lyceum management have secured for their next venture the services of Miss Winifred Emery as well as Mrs. Patrick Campbell. Miss Emery, next to Miss Ellen Terry, is the actress of the day, where grace and voice and knowledge of "the actor's art" come in. Mrs. Campbell is a genius in her way, eccentric, odd and fascinating in the eyes of a great public; but Miss Emery is a mistress of technique and an artist to her finger tips.

MINNIE PALMER CLOSES.

Minnie Palmer closed season in Fall River, Mass., last Thursday night. The company opened in that city for two nights, and were said to be short on salaries. Musical director Perkins secured the music of the piece, and declined to play unless his salary was paid. Local manager Wiley, with the consent of Miss Palmer, held the company's share of the receipts, and agreed to give it to Mr. Perkins if he would lead. He consented, and the curtain went up half an hour late. The next night the same arrangement was made and the curtain was not delayed. The audience, however, was very small, and as the next stand was Exeter, N. H., it was decided to close the season. Six members of the company came from England, and the manager informed a MIRROR correspondent that they would be sent home on Feb. 23.

JANE HADING.



Engaged by the Carte-Porel management for the Gymnase, Jane Hading has received more serious attention lately than she had hitherto at the hands of Parisian critics. The revival of La Princesse de Bagdad by Dumas was made in order to give her a chance to play one of the great test parts for emotional actresses. She originated the part of Maud in Marcel Prevost's Demi Vierges, and she has been selected and approved of by Sardou for the title part of his new play Marcelle.

REFLECTIONS.

A son was born to Mr. and Mrs. Crimmins of the Crimmins and Gore organization in Detroit on Feb. 14.

C. E. Dupley is in Canton, Ohio, as member of L. B. Cool's Stock company.

Richard Mansfield's first week's business at the Auditorium, Kansas City, was expected to reach \$10,000.

H. L. Webb will not join the Marie Wellesley's Players as he intended, but will go with the Howard Comedy company.

A son was born to Mrs. Thomas Oberle at Tarrytown, N. Y., on Saturday, Feb. 15.

Louis Martinetti, of Blaney's A Baggage Check company, while playing through Kentucky two weeks ago, purchased a thoroughbred saddle horse, and had the animal shipped to Mr. Blaney's Summer home.

The principal members of Minerva Dorr's Niobe company send THE MIRROR a letter in which they say that Frank Norcross, when the season closed at Lancaster, Pa., took matters in his own hands settled things to their satisfaction, and brought the entire company to this city.

When Nixon and Zimmermann take possession of the Baltimore Academy of Music next July Tunis Dean, for many years connected with the house, will be the resident manager and representative of the new lessees. All the bookings will be made, however, from Philadelphia.

George Morton has joined the Hanford Spencer-O'Brien company.

The effective Burmah poster of the British soldier was designed by Frank Frothingham of the Boston Cadets.

Charles E. Blaney has signed the Darling Sisters for a Baggage Check company. They will be remembered as a feature on the Keith circuit for some time. The Nicholls Sisters, Mattie and Alice, are also in the same company with their acrobatic specialty. Lizzie Darling will possibly play the leading soubrette part with Harry Clay Blaney in Blaney's latest farce, A Boy Wanted.

Carl St. Aubyn will retire from The Cotton King on Feb. 29.

Frank Houghtalin will be the treasurer of A Temperance Town next season.

Vincent Serrano has signed with Joseph Brooks for the American Theatrical Syndicate.

Judge Hirsell, in the Missouri Circuit Court, has granted Mrs. Cora Gabrielle Smith a divorce from William Beaumont Smith.

Howard Paul writes in the London Weekly Times: "I have often wondered how it is that no dramatist, British or American, or for the matter of that, Italian, has ever written a drama around the heroic personality of Garibaldi, whose life from the time he was a sailor lad to his sieges in South America—not forgetting the battles of Palestro and Velletri—would make a stirring and attractive play. Then there is the visit to Rome, the liberation of the Italian capital, the home at Caprera—all effective material for excellent dramatic use. I hear that Henry Tyrrell, the accomplished editor of *Frank Leslie's Popular Monthly*, entertains the idea of composing a play with Garibaldi as the hero. The subject could not be in better hands, as Mr. Tyrrell is a great admirer of the Italian patriot, and is, moreover, a competent dramatist."

The American Theatrical Exchange has been so rushed recently in routing attractions for this and next season that the working staff of the booking department have been kept at their desks every night to keep pace with the increased business. Time was closed for Hoyt and McKee's A Black Sheep, A Trip to Chinatown, A Milk White Flag, Minnie Maddern Fiske, the Whitney Opera company in Rob Roy, the Garrick Theatre Burlesque company in Thrilly, and twenty other attractions. Special weeks that were unexpectedly opened were filled at short notice in New York City, Brooklyn, Kansas City, St. Louis, Chicago, Philadelphia, Cincinnati and other cities. The American Theatrical Exchange has been of such benefit to managers of combinations and the better class of theatres that its services are relied upon in cases of emergency.

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The Daily News, Galveston, Feb. 13, 1896.—
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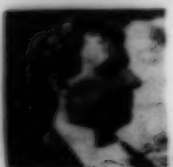
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